

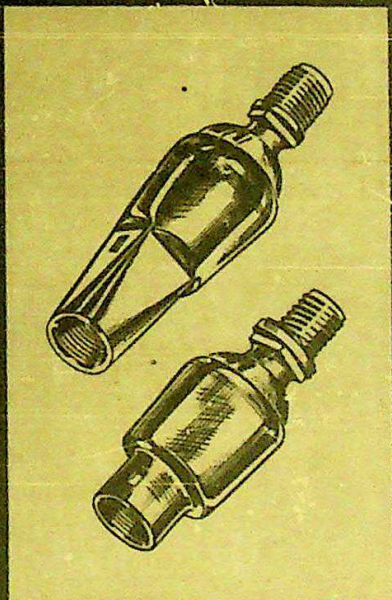


DESIGN IX

TWISTED . . . FOLDED . . . OVERLAPPING RIBBONS of white plastic gem-like geodesic lighting fixtures, designed by Ben Garule. On display in Carson Pirie Scott & Co.'s Design IX California promotion, the lighting has just been put into production by Modeline. Units will range from \$30 to \$50 retail.

Home Furnishings Daily
January 31, 1966, Page 14

IN SWIVELS... **THINK BIG!**



Big in value, big in dependability... but SMALL in size and cost. Berger's compact, solid brass swivel meets today's thoughtful trend for tapered sleekness in lighting design. Chip-proof lacquered for permanence. U.L. approved. Unbelievably low priced.

Samples on request

BERGER

MACHINE PRODUCTS, INC.
74-16 Grand Ave., Maspeth, N.Y.C. 11378 DE 5-8000

D48/18

D48-16.D

91

MARPLEX CONE 750

This open tip fiber glass cone eliminates the need for metal husks or other decorative end pieces. Comes in solid colors as well as in standard and special overlays. Can be used in Modern or Provincial designs.

STRAIGHT

BIAIS CUT

8 1/4"

WHITE

SUB.

PROVINCIAL

CRISS-CROSS

MOAIC

MARPLEX CO.

48 Washington St., El Segundo, Calif.

fr Weingart & Lustig, Los Angeles 11, California • William
yeland 13, Ohio • Kirshenbaum & Sherman, Brooklyn 22,
ulte Plastic Sales & Equipment Co., Coral Gables, Florida
s, Chicago 22, Illinois • Manrique Gonzales, Havana, Cuba

SAM H. LEVEE

Services for Sam H. Levee, 75, of Phoenix Arizona formerly of Chicago were held Monday, May 23rd in Chicago. Mr. Levee, died Thursday May 19th in Phoenix. He is survived by his wife, Elizabeth, and his six daughters and 17 grandchildren.

Mr. Levee was a foreman at the age of 21 and was directing crews installing lighting fixtures in the theatres in the Chicago area. He started in business shortly after World War I; manufacturing crystal sets under the name Grayland Elec. which branched off into manufacturing display fixtures, incandescent lamps and table lamps.

In the latter part of the depression, he reorganized and took the new name of Grayco Products, which is still in effect today. He was one of the pioneers in the fluorescent lighting field and started out making bodies for the assemblers in the Chicago area and later wired and made a complete line of fluorescent fixtures and custom lighting.

Ten years ago, he sold out his interest in Grayco Products and moved to Phoenix, Arizona. He opened a new Grayco Products of Arizona and became the only fluorescent manufacturer in the state. He built a new plant three years ago. The business is currently being operated by his widow, Elizabeth.

Plastic Age Announces Unbreakable Street Light

Fiberglass street-light globes not break or shatter, even when subjected to the most vicious vandalism, are now being marketed by Plastic Age Sales, Inc., Mint Canyon, California, manufacturers of reinforced and acrylic plastics for home and industry.

Developed in cooperation with a leading Southern California utility, the new fiberglass globes can save up to \$50,000 per year for city, county, or state governments in the time-consuming, costly replacement of broken street light globes. Made of a special modified polyester resin, reinforced with chopped fiberglass, the new globes will withstand without penetration—bb's, pellets and heavy rocks propelled from a

one man Storage area reduced by 90%. Work crews are safe from broken, jagged glass edges. Pedestrian and auto damage from glass-strewn walks and streets is eliminated.

Each globe is furnished with a special neoprene gasket designed to fit a particular luminaire. Thus, with only a few globes and the proper gasket, it is possible to service all of the major types of street light luminaires. Installation is simple enough so that even unskilled work crews may handle replacements rapidly and economically.

Further information on these new fiberglass street light globes is available on request to Commercial Products Division, Plastic Age Sales, Inc., 14300 Davenport Road, Mint Canyon, California.

TITLE <i>Lighting</i> VOL. <i>1</i> DATE <i>June 1960</i> PAGES <i>12, 19, 47, 43, 46, 49, 50, 51, 57</i>		DATE ORDERED DEPARTMENT OF COMMERCE U. S. PATENT OFFICE 16-60887-2	
ASST EXAMINER <i>W. R. Burke</i> DIVISION <i>81</i>		PRIMARY EXAMINER (Signature) <i>Sam H. Levee</i> ROOM NO. <i>4050</i>	
NOTES PHOTOCOPY ORDER AND CHARGE		10-280	

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D48/18

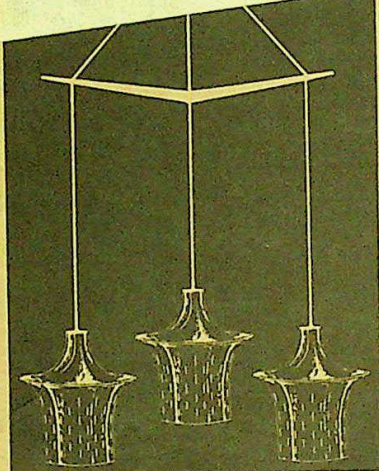
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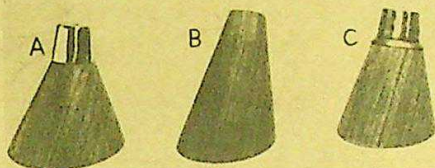
Samples, cat-
alog and
prices submit-
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request.

#OR 505
shown.



HOWARD
METAL PRODUCTS CO., INC.
92-26 180 St. Jamaica 32, N. Y. Tel.—Olympia 7-8500

True Wood Effect Attained On Marplex Shades



A true replica of walnut grain is now being incorporated in straight cones and sheets by Marplex Company, manufacturer of fiber glass molded lamp and lighting components.

Of the new grain effect, Mr. Erich Marx says: "This must not be confused with wood veneers commonly used today. The new walnut finish actually looks like and maintains the true quality of wood grain both in a lit or unlit condition".

Shown for variety purposes are the following models (hushes are for illustrative purposes and do not come with shades):

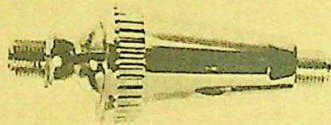
- A. No. 265 7" Bias Cone (with hush)
- B. No. 586 6 1/2" Cone, Bias Cut
- C. No. 207 6 1/4" Cone, Bias Cut (with hush)

For further literature and samples, please write to Marplex Co., 348 Washington Street, El Segundo, California.

Side-A-Lite Swivel

A new Underwriter's Laboratory approved simple ball joint swivel has been announced by Side-A-Lite. Embodies modern designs obtainable with components that are interchangeable.

Available in a variety of finishes as well as twelve different mechanical configurations. An option is provided for either a consumer hand adjusted unit or a factory pre-set swivel.



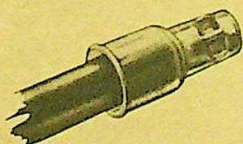
Smooth tension is maintained after repeated testing and will not loosen up as a result of continuous movement or prolonged vibration, according to the manufacturer. All threads are held within close tolerances to assure quick easy assembly with straight push-thru wiring.

Samples and additional information may be obtained by writing to Side-A-Lite, Box 2138, Alhambra, California.

Offer Hot Stamping, Metallizing & Plastic Decorating

To acquaint the trade with the manifold possibilities of metallizing, Plastic Art Metallizing Corp. and Plastic Decorating Corporation of 68-70 Freeman Street, Brooklyn 22, N. Y., offer a most educational brochure. The four page booklet covers all the areas of application of the processes and then goes into detail about the actual operations. Photographs of the various phases give even the layman a good understanding.

For your free booklet write the company at the above address, Dept. L1.

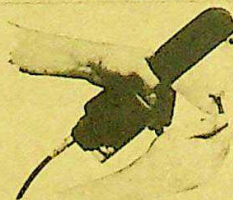


Buchanan "WIDE-RANGE" Pre-Insulated Splice Caps

Just 1 size for 2 #18, 2 or 3 #16, 2 #14, 1 #12 with 1 #14—or equivalent combinations.

Tough sec-thru Nylon. High insulating value. Easy inspection.

now . . .
the perfect
combination for
Low Cost
Pre-Insulated
Splicing



Buchanan Ratchol-Controlled tri-SURE-tools

Just 1 size—Hand or Pneumatic. Fast acting—no adjustments—no wire twisting—load either side—splice caps self-positioning.

Exclusive three-indent rolling action crimp provides peak performance—no puncturing of insulation.

UL & CSA approved—
600 V. max. bldg. wire,
1000 V. max. in fixtures
—to 105° C. Also UL
approved for 1000 V.
max. in electric signs



Write for descriptive bulletin L-5

IN CANADA
GARACUMULATOR COMPANY
(CANADA) LTD
12 GOWER ST. TORONTO 16, ONT.
Export
PHILIPS EXPORT CO.
109 E. 42nd ST., NEW YORK, N. Y.

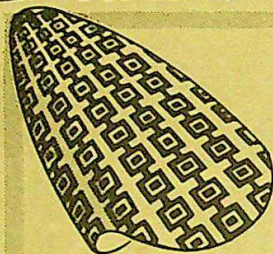
BUCHANAN

ELECTRICAL PRODUCTS CORPORATION
HILLSIDE, NEW JERSEY

D48-16.D

91

SHADE SHAPES



NEW

Can be cut into two shades for twin wall fixtures.

F-6000 Fiber Glass.

Use with ≈ 590 on-off switches for pole lamps.

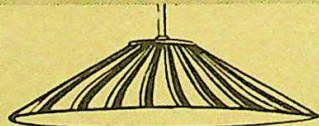
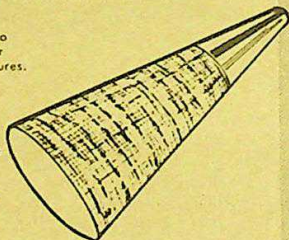
9 1/2" long. Oriental Squares pattern.



Can be cut into two shades for twin wall fixtures.

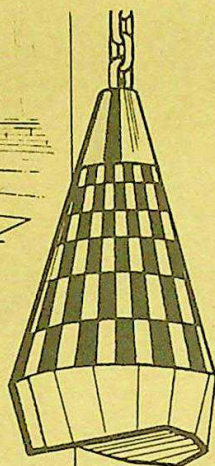
F-107 Fiber Glass, in straight or bias cut. Extension pieces and switch cap optional. Use with ≈ 590 on-off switch for wall, pole, or lamp.

7 3/4" long. Rattan pattern.

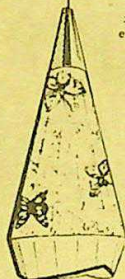


F-118

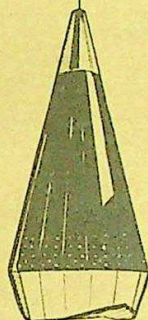
18" conical shaped shade in Fiber Glass. This model lends itself beautifully to overlays. "ESS" Stripe pattern.



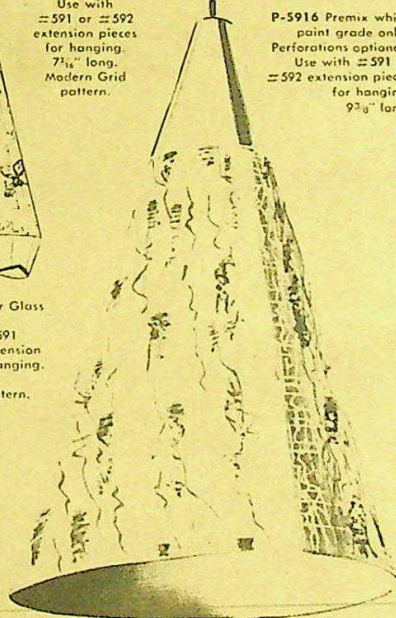
F-5904 New in Fiber Glass, with louvre. Use with ≈ 591 or ≈ 592 extension pieces for hanging. 7 1/4" long. Modern Grid pattern.



F-5916 Fiber Glass with louvre. Use with ≈ 591 or ≈ 592 extension pieces for hanging. 9 1/2" long. Butterfly pattern.



P-5916 Premix white paint grade only. Perforations optional. Use with ≈ 591 or ≈ 592 extension pieces for hanging. 9 3/8" long.



NEW F-6003

Fiber Glass triangular cone. Straight or bias cut. hanging, 10" long. Gold Java pattern.

GENERAL FIBER, INC.

DIVISION OF GENERAL PLASTICS CORPORATION

2260 CENTINELA AVENUE, LOS ANGELES 64, CALIFORNIA • GRANITE 8-1214 • BRADSHAW 2-6737

REPRESENTATIVES

ROBERT SCHONING
Box 23, N.D.G. Station
Montreal, Quebec, Canada
EL 7997
(Montreal Only)

LAMP PRODUCTS CO.
2465 Atlantic Ave.
Brooklyn, New York
HY 8-8595

CALL OR
WRITE

ENDER-MENDELS
5780 Pare
Montreal, Quebec
RI 8-6367
(All Canada)

EVER-BRITE PRODUCTS CORP.
914 Milwaukee Ave.
Chicago 47, Illinois
Everglade 4-4466

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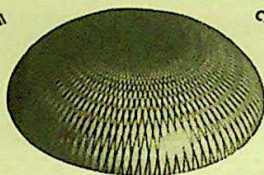
91

rades



Spiral

Criss-Cross



Shown are two of several patterns which appear to be designed for specific shades, but can actually be used in a series of different shades. They give the designer the same unlimited opportunities usually found in an overall pattern such as our extremely subtle Mosaic. For more information, please write:

**MARPLEX CO.**

348 Washington St., El Segundo, Calif.

Represented by: Weingart & Lustig, Los Angeles 11, California • William A. Hawkins, Cleveland 13, Ohio
 New York • Schulte Plastic Sales
 J. Sanders, Chicago 22, Ill.

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DEPARTMENT OF COMMERCE

U. S. PATENT OFFICE

Louisville is about to hear about it... way.

Howell Acquires Diehl Flat-Type Motor Line

Howell Electric Motors Company has acquired for an undisclosed sum the flat-type motor line of the Diehl Manufacturing Company, electrical division of the Singer Manufacturing Company.

Purchase price includes tooling, machinery and design used in the manufacture of the world renowned flat-type Diehl motors. These motors are widely employed in the machine tool industry and in the operation of turret lathes, punch presses, milling machines, pumps, oil burners and exhaust systems.

Howell plans to produce the newly-acquired line at its Leland Ohio Electric Division plant in Dayton, Ohio.

Howell maintains its headquarters in Howell, Michigan. Its subsidiaries, Ohio Electric Manufacturing Company, Kingston-Conley, Inc. and the Leland Ohio Electric Company are located in Cleveland, Ohio, Plainfield, New Jersey and Dayton, Ohio.

Travel On A Light Beam

by Rose Coakley



The Electric Service League of Manitoba promoted Canada's National Electrical Week, February 6 to 13, in an all-out activity. Winnipeg was the center of all this activity.

Winnipeg is the halfway point between Canadian cities of the east and west coasts, and as such, is a very busy fast growing city itself. It is also still somewhat the frontier to the vast lands to the north.

The Hudson Bay Company, which is the oldest corporation in the Continent and also the oldest department store, was the center of much activity to sell the "electrical way of life." Every department had special promotions.

Cochrane and Stephenson (Western) Ltd., had an excellent display of our fixtures. Some were shown in model rooms in the Furniture Department, and there was also a typical fixture display near the Lamp Department.

Much credit goes to "Buck" Grey, and his staff from Cochrane Stephenson for all their hard work and long hours. Also a special award to the management of Hudson Bay Company and the Manager of Lamps and Pictures, Frank Turner

interior designers Club on one evening of builders and mrium.

and luncheon to with at the Royal ice to prove that

ification Council op in Little Rock Georgia Young Marshfield, Mo., Power Company, Oklahoma Gas

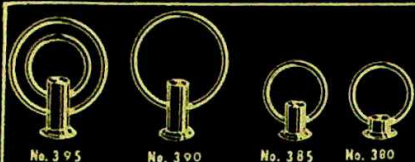
Louisville invited is my home base, chapter, and believe way.

750 ROOMS

DELAWARE AVE. NEAR CHIPPEWA ST.
 AIR CONDITIONED Dining Room and Cocktail Lounge
 CONVENIENT • MODERN
 FIREPROOF • PARKING
 FINEST ACCOMMODATIONS
 SINGLE \$3.50 AND UP
 DOUBLE \$6.00 AND UP

Other Richford Hotels in Erie, Pa., Rochester, N.Y.

BUFFALO, N.Y.



Ring Finials



No. 325 No. 320 No. 318



No. 711 No. 105 No. 104 No. 103

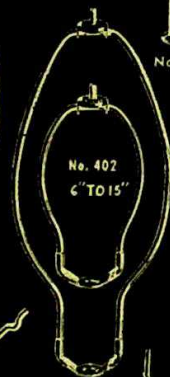
CHILLO

Quality Lamp & Shade Parts
for the Lighting Industry

U.S. Patent Office
JUL 13 1956
Design Division



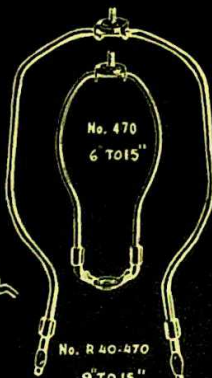
No. 450
6" TO 15"



No. 402
6" TO 15"



No. 651



No. 470
6" TO 15"

No. R 40-470

9" TO 15"



No. 300



No. 301



No. 302



No. 303



No. 160



No. 150



No. 652
CLAMP
SHADE
HOLDER



No. 350



No. 345



No. 340



No. 335



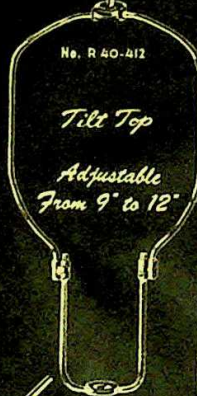
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Finials

No. 906-6"

TO

No. 910-10"



No. R 40-412

Tilt Top

Adjustable

From 9" to 12"



No. 403
5" TO 10"



No. 130



No. 406
6" TO 15"



No. 708



No. 706



No. 704



No. 605



No. 140



No. 120



No. 180



No. 170



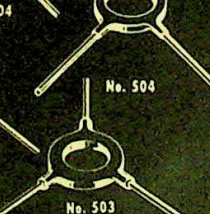
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No. 75



No. 854



No. 853



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No. 804



No. 803

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No. 40

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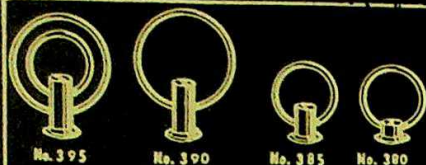
MANUFACTURING & PLATING COMPANY

2106-10 SOUTH KEDZIE AVENUE • CHICAGO, ILLINOIS

Replaces in -

Lamp parts Box

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Ring Finials



No. 711



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No. 103



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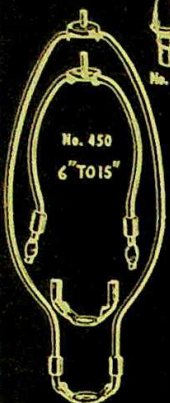
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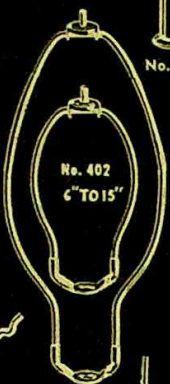
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Quality Lamp & Shade Parts
for the
Lighting Industry



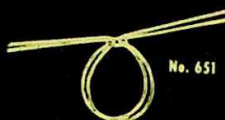
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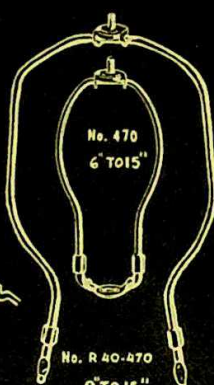


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6" TO 15"



No. 651



No. 470

6" TO 15"

No. R 40-470

9" TO 15"



No. 300



No. 301



No. 302

Glass Ball Finials



No. 303



No. 160



No. 150



No. 330



No. 652

CLAMP SHADE HOLDER



No. 350



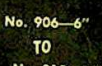
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No. 335



No. 906-6"

TO

No. 910-10"



No. R 40-412

Tilt Top

Adjustable

From 9" to 12"



No. 403

5" TO 10"



No. 130



No. 406

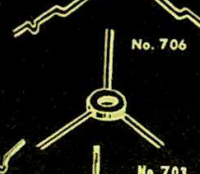
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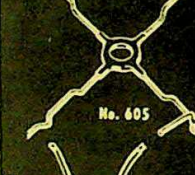
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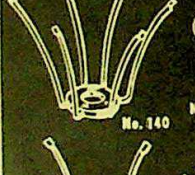
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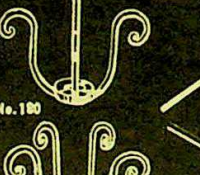
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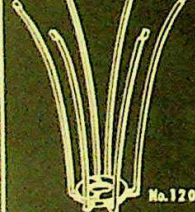
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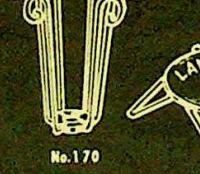
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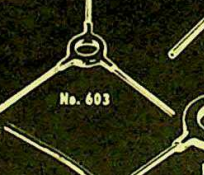
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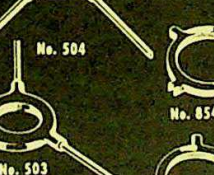
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No. 604



No. 603



No. 504



No. 503



No. 854



No. 853



No. 864



No. 808



No. 806



No. 804



No. 803



No. 50



No. 40

CHILLO

MANUFACTURING & PLATING COMPANY

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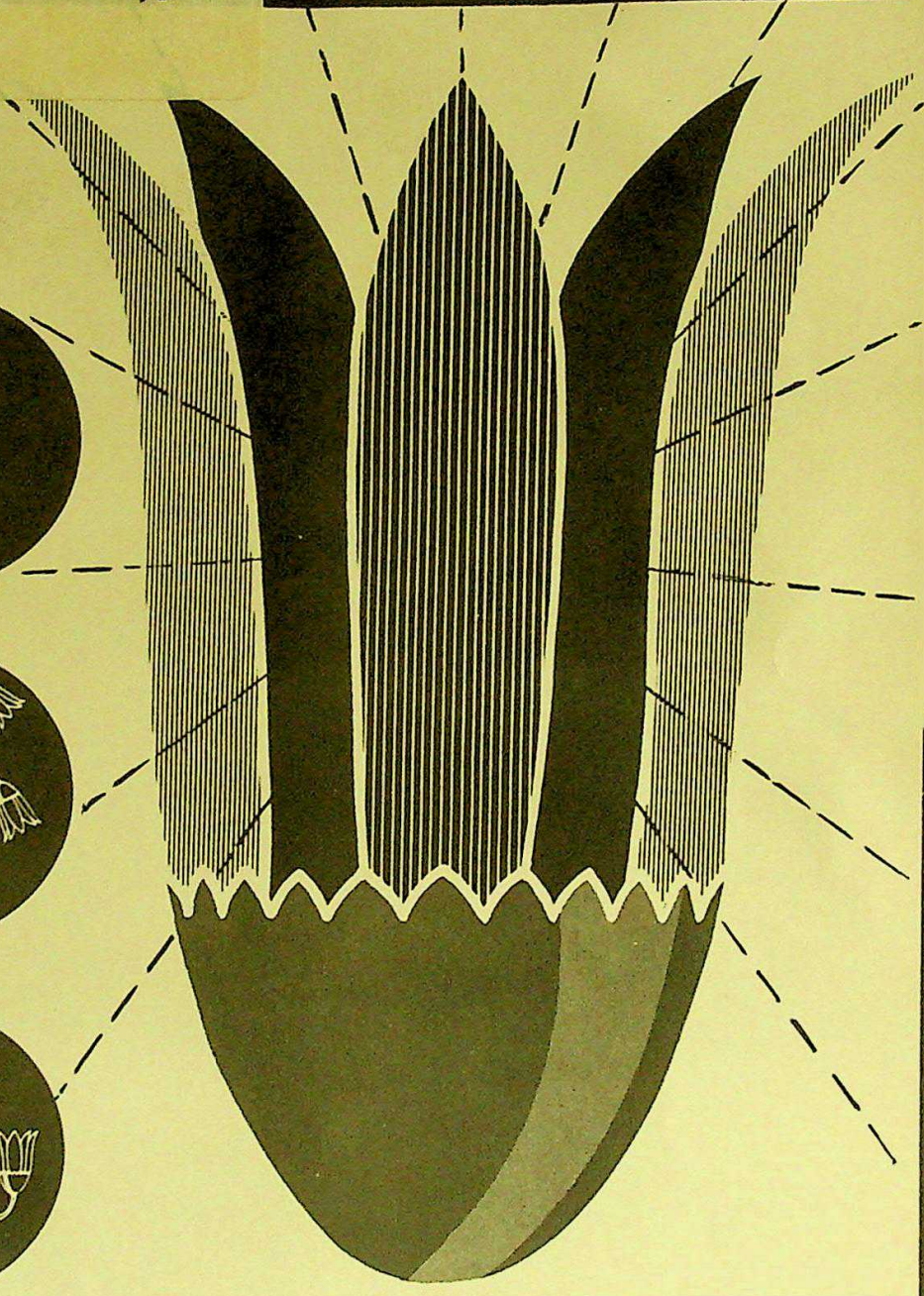
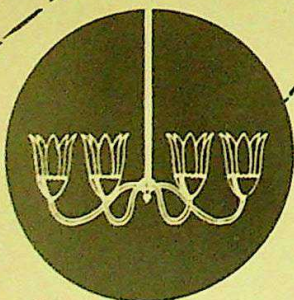
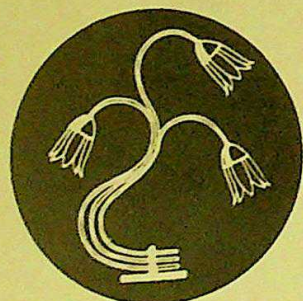
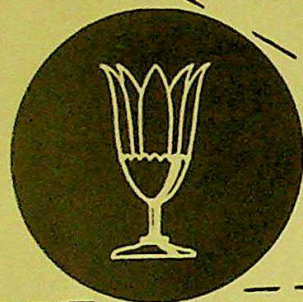
Part 5

NEW 3 DIMENSIONAL CREATION SHADE REFLECTOR

PATENT APPLIED

D48-16.A

91



STATE PIPE & NIPPLE CORP.

81 NORTH FOURTH STREET, BROOKLYN, NEW YORK

**SALES
REPRESENTATIVES**

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10 Wabash Road
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M. DAPER
574 No. Windsor Blvd.
Los Angeles, Calif.
TED H. ROWE
3763 No.
Racine Ave.
Chicago 13, Illinois

The design is arranged so that the inside leaves overlap the outside leaves permitting the reflection of light to break through between inner and outer leaves with an unusual glow, giving the flower a 3 dimensional effect.

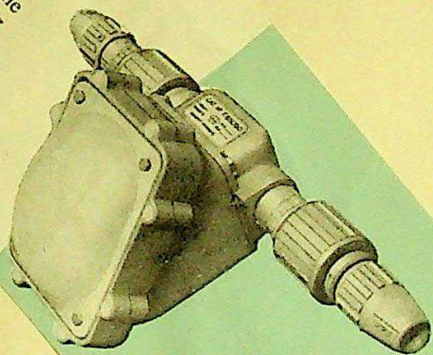
The flower is made in 3 parts: inner leaves, outer leaves and scalloped bottom cup. The purpose of the 3 separate parts is to make finishing simple. It can be done in combination of colors, or brass plating. Complete height 7 1/2".

Write for sample and prices.

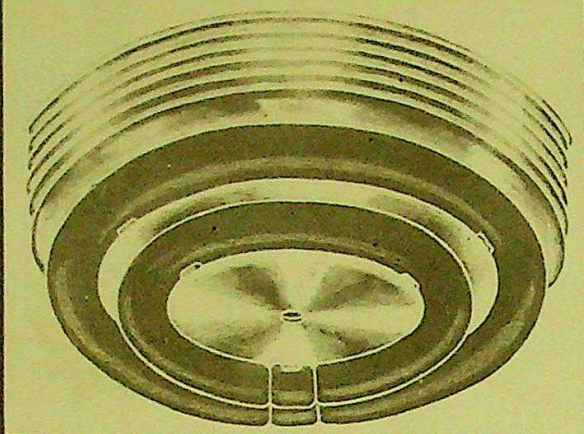
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5. Coal-face Lighting Fitting • In combining portability with low surface brightness, this new lighting fitting developed by the General Electric Co., Ltd., meets the requirements of lighting at the coal face, where continual advancement necessitates frequent re-erection of the fittings and cables. This lighting unit is made fully flameproof by the use of thick front glass with an additional domed front cover of high-transmission opal Perspex acrylic sheet to provide diffusion.



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MODEL NO. C607

Pan 11" Dia. x 1 7/8" Deep
Unwired Body Accommodates
Single 32 Watt, Double 32-32
Watt and Double 32-22 Watt Bulbs

**THREE
DOUBLE
SPRINGS**

for Single
32 Watt
Double
32-32 Watt
Double
32-22 Watt



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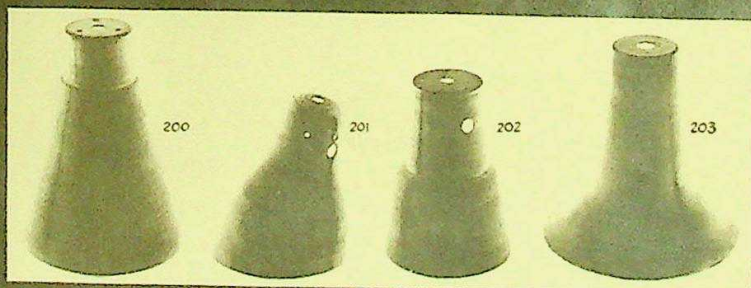
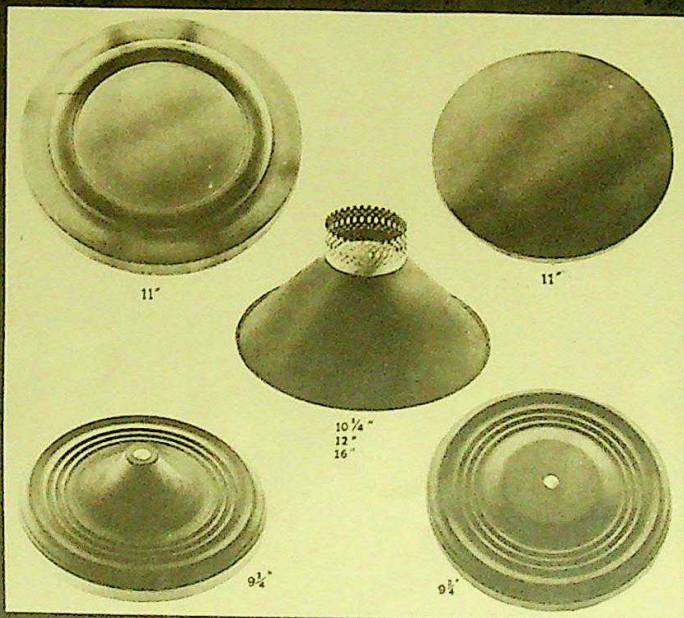
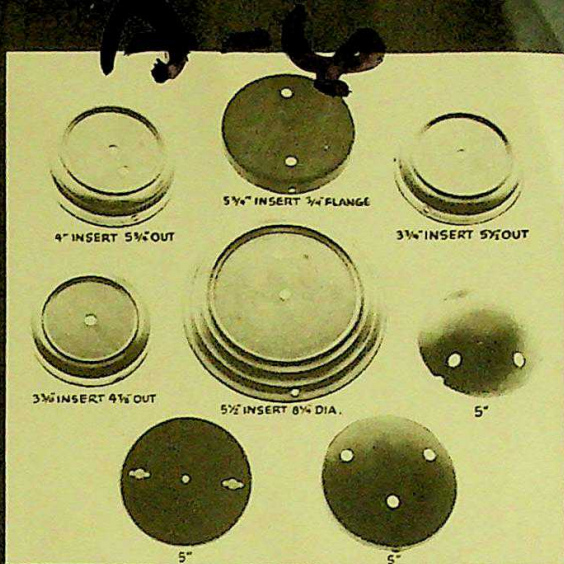
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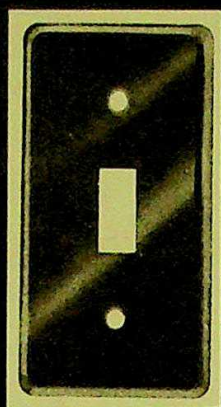
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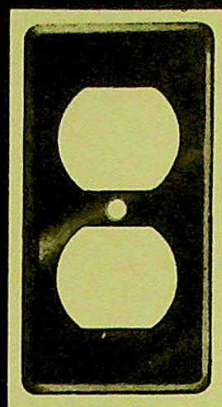


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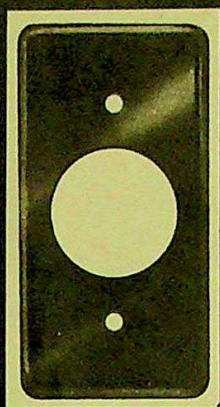
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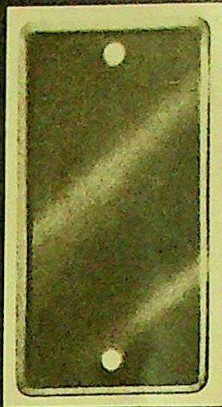
#4001 Toggle



#4002 Duplex

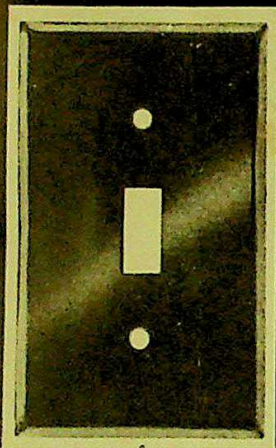


#4003 Single

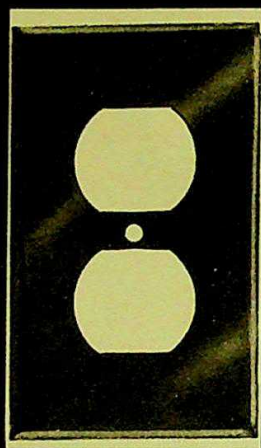


#4000 Blank

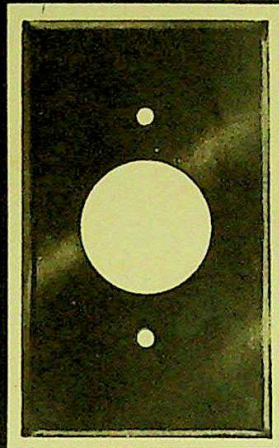
Handy Box Plates (Cadmium Plated) shown above, and Residential Chrome Plates shown left and right, are packed 1 in envelope: 25 in carton: 250 in master carton — with screws in envelope.



#5001 Toggle



#5002 Duplex



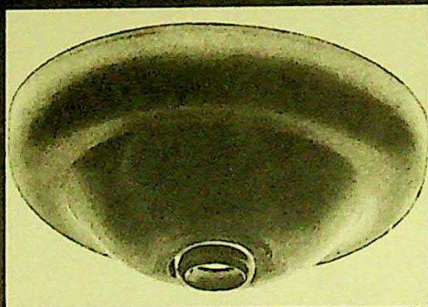
#5003 Single



#5000 Blank



#1003—1 Light Strip End
 Length 2 5/8" Height 1 1/8"



#1308—5" Canopy
 Slip ring and screw attached. Depth, 1 7/8"



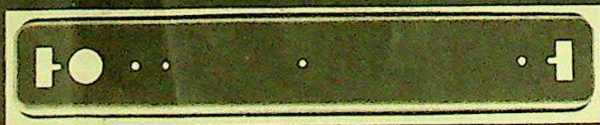
#2000—5" Canopy for 3 Bead Chain Holder.
 Depth 2 3/4"



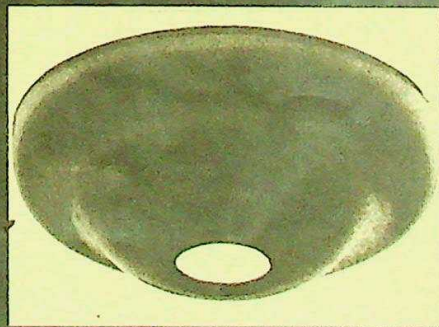
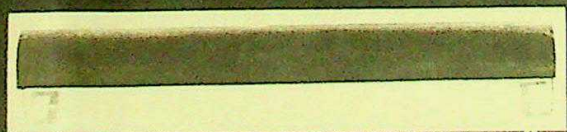
#1500—5" Cross-Bar 2 Tapped Holes
 For 1308—1307—2000



#1507 Bracket Bar 1/8" Tapped Hole
 #1508 Bracket Bar 1/4x27 Tapped Hole



#114—14 Watt Unfinished Chrome or White #115—1"



#1307—5" Canopy Depth 1 3/4"
 1-1/16" hole for swivel hangstraight

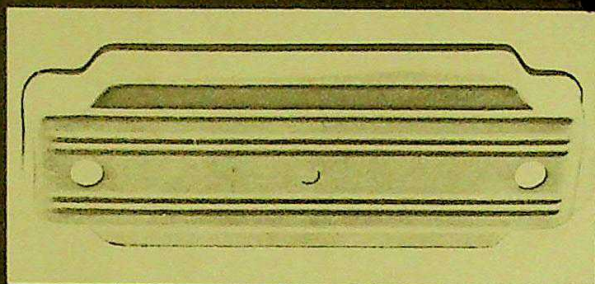
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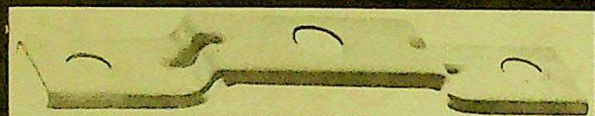


#1100 Commercial Canopy Length 13" Width 4 3/4" Height 1 3/4"
Holes 10" Centers—K. O. for Switch

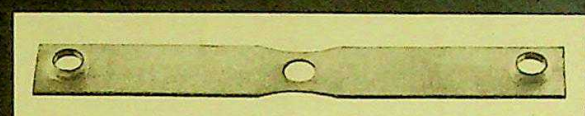


#1600 Commercial Canopy Length 12" Width 5" Height 2"
Holes 10" Centers—K. O. for Switch

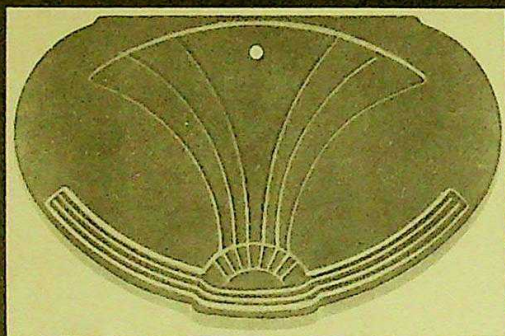
#1100 & 1600 with 7"—8"—9" center upon request



#1400 Holes on 10" Centers
Cross Bar for Commercial Canopy #1600 and #1100



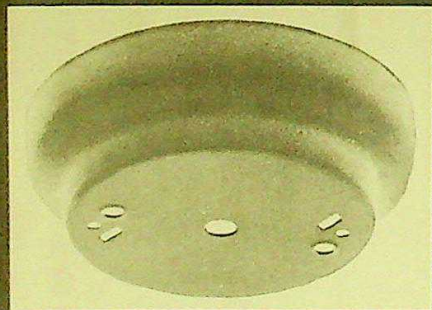
#1700 Universal Cross Bar
2 holes on 10" Centers Tapped 3/8" I.P.S.



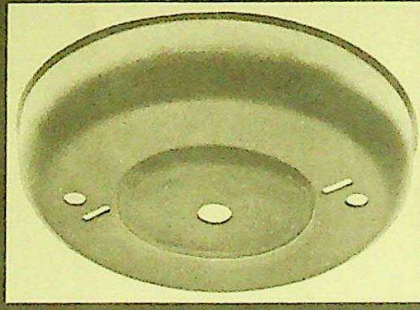
#1200 Commercial end with or without hole
Height 6" Width 10" Depth 3/4"



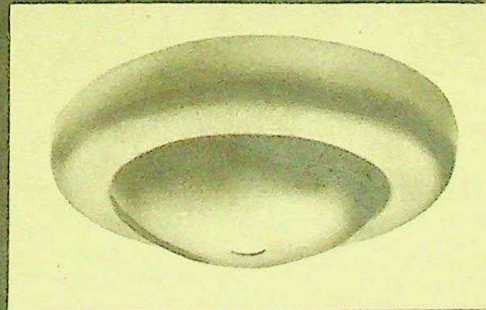
Circline
#508 Diameter 12 1/2" Height 3 1/2"
#510 Clips for holding bulb
Unfinished—White or Chrome



#1302—2 Light 5" Canopy Depth 3"
#1303—3 Light 5" Canopy Depth 3"



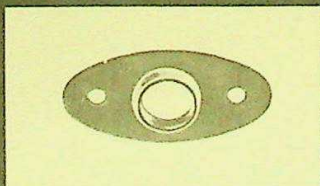
#1372—2 Light 5" Canopy Depth 2 3/4"
#1373—3 Light 5" Canopy Depth 2 3/4"



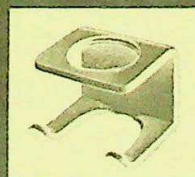
#1300 Deep 5" Canopy
Depth 1 3/4" with 1/8" Center hole



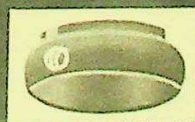
#600 Flanged Tapped 3/8" I.P.S. with holes



#666 Flange Tapped 3/8" I.P.S. with holes



#1502 3/8" I.P.S.
Tapped 1 side, pronged
hole other side



#1009 5/8" Slip Ring
with Screw

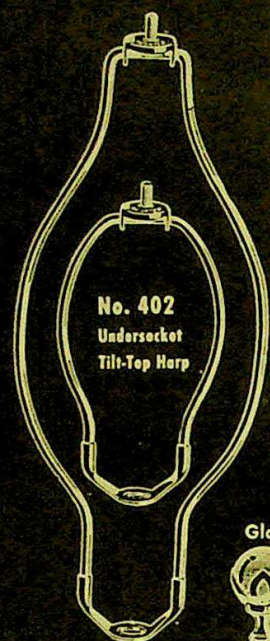
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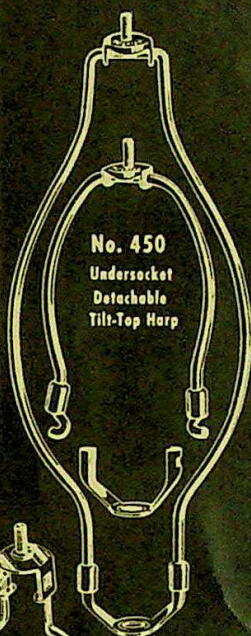
page 66

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Undersocket
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Adjustable Harp
From 9" to 12"

Glass Ball Finials



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No. 25

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No. 35

No. 711



1" High
Harp
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Bridge Shade Holders
without wire

Under-Socket Detachable Tilt Top Harp



No. 863



No. 864



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SHADE
HOLDER

No. 651 Clamp
Shade Holder



No. 403
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Tilt-Top Harp



No. 853



No. 854



No. 501



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No. 50
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No. 804



No. 806



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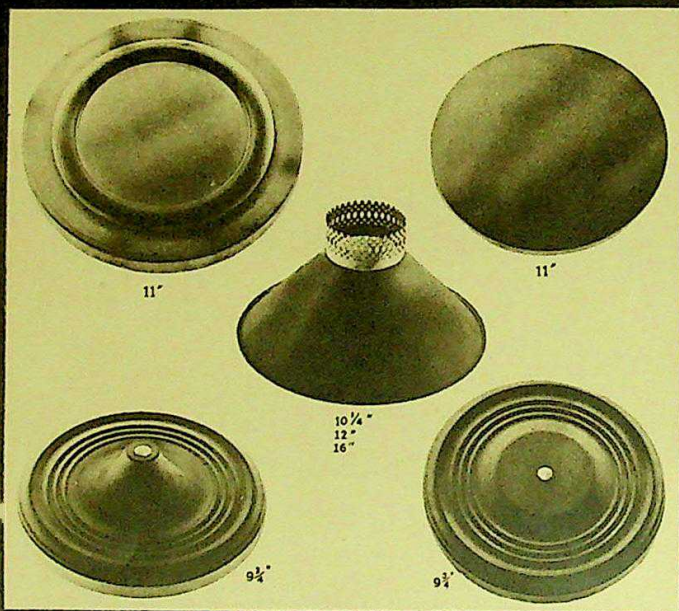
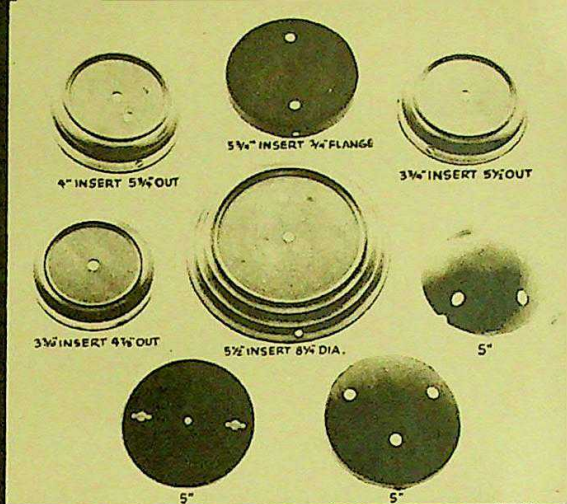
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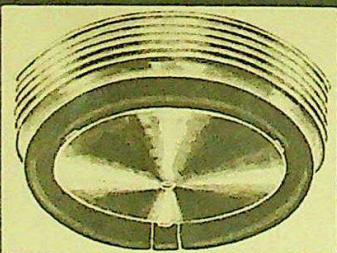
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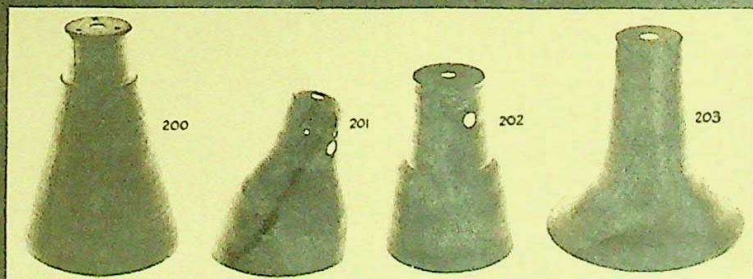
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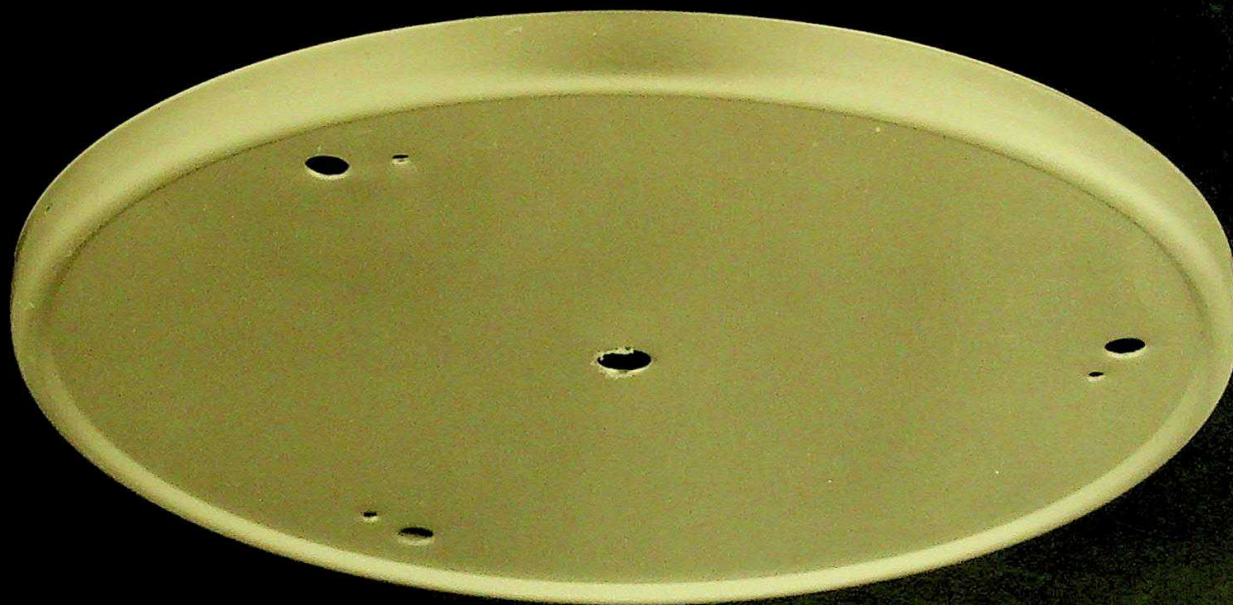
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	322		12"
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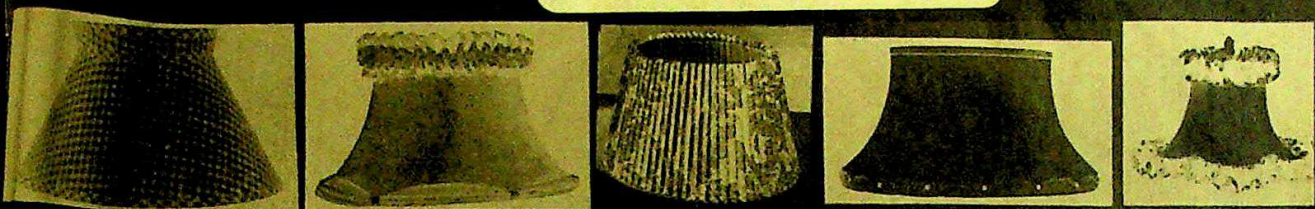
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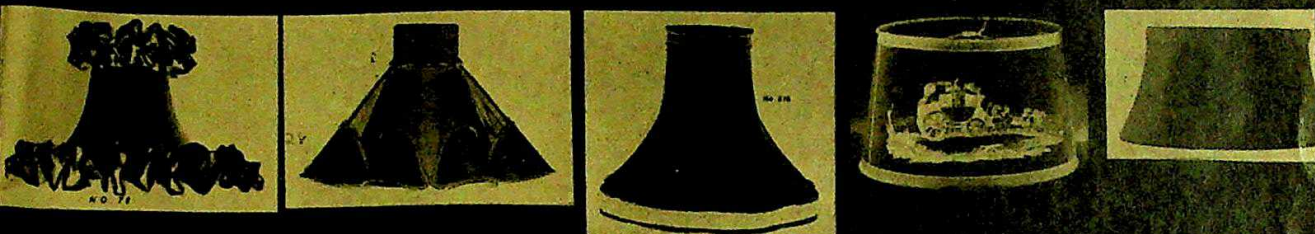
48/181

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Fireman Brothers, New York; Active Lamp Shade Mfg. Co., Chicago; Progressive Industries, Benton Harbor, Mich.; Gibraltar Mfg. Co., Jersey City, N. J.; Lampolier Co., Inc., New York.

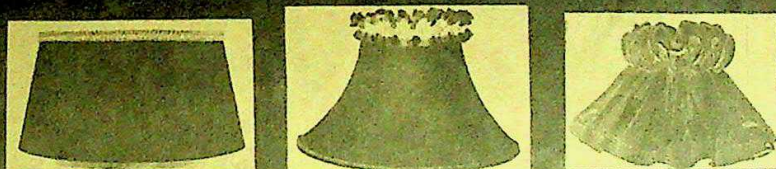


Adelphia Co., Philadelphia, Pa.; Lite-House Studios, New York; S. Krasnow New York; Wm. H. Tomba, Sewaren, N. J.; Justine Lamp Shade Co., Chicago.

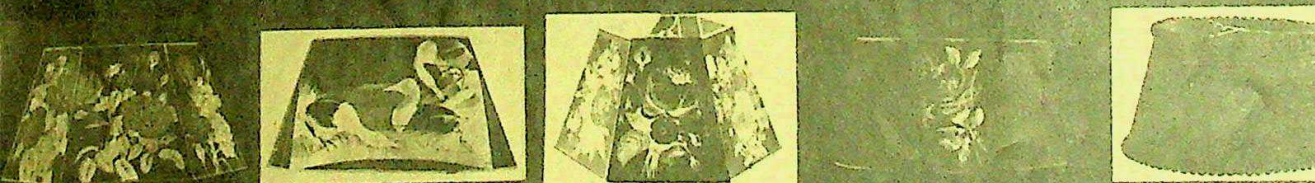
Spring Lamp and Shade Festival



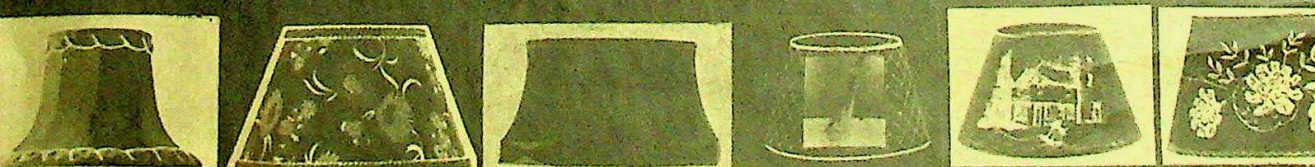
L. C. Lamp Shade Studio, New York; S & O Specialties Co., Chicago; Kenlin Mfg. Co., New York.



Phil-Mar Shade Corp., Cleveland, Ohio; Harvey Lamps, Inc., New York; Bloom Lamp Shade Co., Chicago.



DeBono, Inc., Patchogue, N. Y.; New Brunswick Lamp Shade Co., Inc., New Brunswick, N. J.; Douglas Studios, Philadelphia, Pa.; Luminart Lamp Shade Products, Inc., New York; Arton Studios, Philadelphia, Pa.



DeHaan & Co., Philadelphia, Pa.; Industrial Studio, Inc., Brooklyn, N. Y.; Essam Lamp Shade Co., Chicago; Dalee Mfg. Co., New York; Henry C. Lewis, Boston, Mass.; Elco Lamp & Shade Studios, New York.

Lamp Shade Making

1929

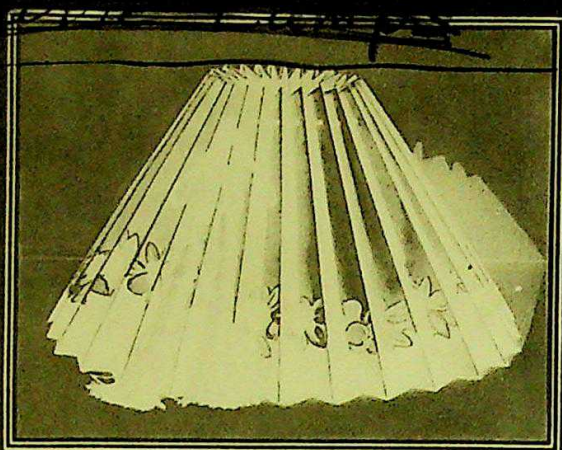


Fig. 1. Pleated Parchment Lamp Shade

Lamp shades in great variety are in vogue at the present time. They add so much to the decoration of a room that one cannot have too many well chosen ones. When a handsome, durable lamp shade is purchased all ready to use, it is rather an expensive item, and many are obliged to limit their purchases to one or two shades. When it is possible to make one's own shades, not only may much lovelier and perhaps more appropriate ones be had, but many more of them.

Lamp Shade Materials, and Ways of Decorating—The lamp shades that we will consider are of parchment, linen and paper. The decorative designs may be in scissor painting (Figs. 1, 2, and 3), (Gen. Instr. No. 17), or the lamp shades may be sprayed or painted with Sealing Wax Paint without using crepe paper designs. (Figs. 14 and 26, Pages 34 and 40). Various adaptations of these methods of decoration are illustrated on pages following, and full, comprehensive instruction given. For lamp shades woven with crepe paper rope, see Part 2, Page 33.

Selecting the Shade and the Decoration—The first points to determine in selecting a shade and the decorations for it, are the color, size, shape and material. In deciding these points, keep in mind that the lamp, as a whole, should be decorative, and harmonize with the other furnishings of the room. Take into consideration the lamp base on which the shade will be used as well as the exact purpose of the shade, that is, whether it is needed to cast light down for reading, or to distribute it about the room. If the shade is to be used on a reading lamp, a less open top is required.

The design and tinting on a reading lamp shade may be deeply colored emitting very little light, while a shade that is to distribute light about the room should have a generous opening at the top, a more delicately tinted background, and it should not be too generously decorated with darkly colored crepe paper designs.

Scissor Painting—This method of decoration is called "scissor painting" because, instead of being painted with a brush, the design is cut with scissors from decorated crepe paper, and glued to the shade. No experience is necessary for this kind of painting.

In addition to using designs cut from decorated crepe paper, designs from old books (Fig. 12, Page 33) and from magazines may be used. The star seals (Fig. 22, Page 38), make very attractive decorations for lamp shades as do conventional designs cut from silver and black paper (Fig. 19, Page 36).

Painting With Sealing Wax—Conventional designs may be outlined in pencil on a shade and then painted all over in various colors with Sealing Wax Paint (Gen. Instr. No. 15). See Fig. 26, Page 40. A second coat of paint gives an enamel-like finish; it is never applied until the first coat has dried thoroughly.

The decorated backgrounds of all lamp shades are either tinted by rubbing the Sealing Wax Paint on in circular motion with tissue paper, or they are painted with a brush. When dry a final coat of Transparent Amber may be brushed over the entire shade, including the design. This final coat will bring out the colors in the design, and will give a sheen to the background. The paint may also be sprayed with a small hand sprayer. (Fig. 14, Page 34).

Paint Brushes—Nos. 2, 4, and 6 camel's hair, and a No. 18 rather stiff brush are essential for lamp shade painting. It will be found a convenience (but not a necessity) to have more than one of each size of camel's hair brush.

Parchment Shades

Lamp shades and side light shields or screens of papyrus parchment may be purchased all cut and shaped for decorating. They come with shadowless

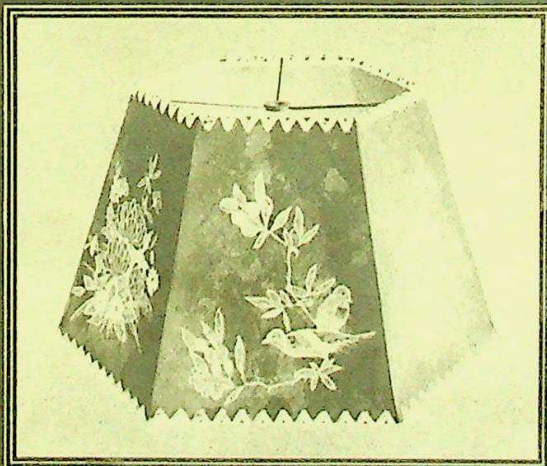


Fig. 2. Hexagonal Parchment Hand Laced and Scissor Painted

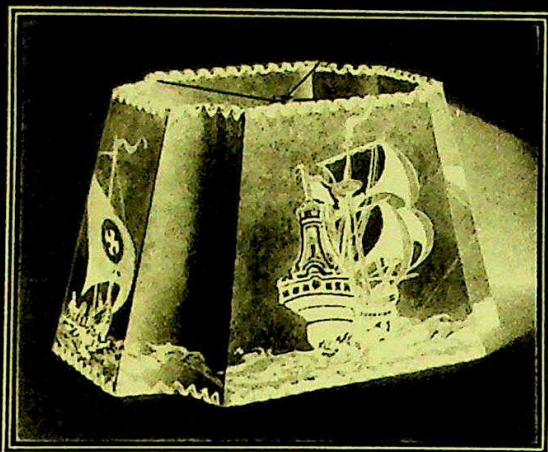


Fig. 3. Oblong Parchment Shade Hand Laced and Scissor Painted

frames, in a variety of sizes and shapes, pleated or plain, for bridge, floor and table lamps.

The hand-laced shades and the pleated shades are made so that they may be stretched out flat on a table, and decorated before they are assembled. Other parchment shades are already assembled.

Steps in Decorating a Parchment Lamp Shade With Scissor Painting

1. Prepare Sealing Wax Paint (Gen. Instr. No. 15).
2. Cut out Decorated Crepe Paper Designs.
3. Apply Cut-out Design to Lamp Shade using Dennison's Glue.
4. Paint or tint background around cut-out design.
5. Paint all over, both background and design with Transparent Amber Sealing Wax Paint; or paint only over the design.
6. Paint or tint reverse side of shade.
7. Touch up any colors in the design that need bringing out.
8. If a pleated or hand-laced shade, fasten ends together and assemble the shade.

Preparing the Sealing Wax Paint—Prepare all paints according to Gen. Instr. No. 15. The colored paints for the background and for the inside of the shade should be as thick as syrup—if they are thin, like water, they will not adhere to the parchment when rubbed on. The Transparent Amber Paint should be like thin cream, and should always be applied to a scissor painted design, after it has been glued in place. By this means the colors in the crepe paper will stand out more prominently.

Backgrounds—The important consideration when deciding upon a background for a design, is the design itself. Use colors that will blend with those in the design. As the sealing wax paints may be mixed to obtain a particular color, the same as other paint, any desired effect may be secured.

Backgrounds may be attractively tinted with any of the following combinations that will blend with the crepe paper design, shading in from the bottom up, or from the top down, and using clear alcohol where the colors join, to blend them.

- 161 Canary, 162 Golden Yellow, 163 Orange.
- 161 Canary, 163 Orange.
- 153 Azure Blue, 195 Green Bronze.
- 181 Geranium, 163 Orange, 162 Golden Yellow, 161 Canary.
- 195 Green Bronze, 163 Orange, 161 Canary.
- 142 Jade Green, 161 Canary, 137 Cerise.
- 171 Fawn, 172 Dark Amber.
- 162 Golden Yellow, 126 Royal Purple, 136 Magenta, 153 Azure Blue.

Colors for water effect—all shades of blue, using the darkest toward the bottom.

Colors for a sunset are No. 194 Blue Bronze at top, No. 126 Purple next, then No. 163 Orange, and No. 190 Red Bronze last.

Colors for sky effect are No. 105 Ivory with shades of yellow toward the top.

A variety of suggestions for background arrangements from which to make selections will be found below.

(a) The background may be painted with Light Transparent Amber, Dark Transparent Amber, or Antique (a mixture of Orange and Black, using $\frac{1}{2}$ as much black as orange). The inside of the shade may be tinted in one color or in several colors.

(b) Both sides of the shade may be painted all over with Light or Dark Transparent Amber. The design may then be pasted over the amber coating without interfering with its transparency. A second coat of the same kind should be given, over both the design and the background.

(c) The background may be antiqued, by painting with a mixture of Orange and Black Sealing Wax Paint. The inside of the shade as well may be antiqued or tinted with a color that harmonizes with the coloring in the design.

(d) The background may be mottled in one color or several harmonizing colors, and the inside painted with Transparent Amber. The mottled appearance is obtained by holding the brush in a vertical position, and applying with a quick up and down motion.

(e) The background may be tinted in one color or in several colors, and the inside treated in the same way. This amount of color is not necessary, however, except when there is very little in the cut-out design itself.

(f) The cut-out design may be pasted to the inside of the shade the right side against the shade, and a tinted background painted around it; the outside of the shade being painted with Transparent Amber. This gives a shadowy effect.

Cutting Out the Decorated Crepe Paper Design—Follow the outline of the design closely so there will be no sharp or pointed edges where they should be rounded, and vice versa. The designs need not always be placed in the same arrangement on the lamp shade as they appear on the sheet. They may be cut apart and rearranged, sometimes only parts of designs being used, and even designs from different pieces of crepe paper may be used together when the colors harmonize.

Applying the Decorations—There are two ways of applying scissor painting to parchment lamp

process, too much of it will come off on the tissue, which will make it necessary to go over the same spot several times. It will be better to allow the paint to thicken before using. Take fresh pieces of tissue frequently. If used too long for rubbing it will crumble and the crumbs must be removed from the surface before continuing. Try to distribute the paint evenly and shade it delicately. If thin spots appear, use more paint and pat it on with the tissue paper. (Cheese cloth may be used instead of the tissue paper, if preferred).

Allow one side of the shade to dry thoroughly before painting or tinting the other side. It will be easy to decide then, a desirable finish for the second side. Remove with clear alcohol any smears or drops of paint, in fact, an entire painted surface may be removed with clear alcohol, if necessary.

Applying Final Coat of Transparent Amber Paint—

After the design has been glued in place, all edges fastened securely, the glue thoroughly dried and the background and second side, painted or tinted, and thoroughly dry, give the entire shade inside and outside, including the design, a coat of Transparent Amber Paint. When dry, use the small, soft brush and retouch any dull colors that should be brought out, using the same color of paint as in the original design.

Fastening Ends—Make tiny holes from 2 to 3 inches apart at the same points on the two ends of the parchment shade. Join the ends by placing the wire shanks through the holes, and turning their prongs backward on the inside.

Attaching Cord and Tassel—Untie the detachable tassel at one end of cord. Lace the cord through per-



Fig. 5. Ready Made Plain Shade



Fig. 6. Single Light Screen

forations at top of the shade, starting in the center opposite where the shade is joined. Attach the cord to the 4 hooks that will be found on the inside of the frame. Replace the tassel and tie the cord in a bow.

The design used in Fig. 1, Page 28, is cut in several pieces, but is joined on the shade to make a continuous strip. The colors in the design are red, brown, green, lavender, blue and gold bronze. The background is shaded with three colors of Sealing Wax Paint, No. 161 Yellow, No. 163 Orange, and No. 181 Geranium. The space below the design has 3 coats of Black Sealing Wax Paint making this part opaque. The inside of the shade has one coat of Transparent Amber.

Oval, Oblong, and Hexagonal Shades

The manner of decorating all parchment shades is exactly the same no matter what shape they may be. "Steps in Decorating a Lamp Shade" (Page 29) should be followed for all shapes by applying the instruction given under "Pleated Shades."

As the hexagonal and oblong shades on Pages 28 and 29 are divided into panels, they permit of a somewhat different arrangement of the designs than the pleated shade. They must be opened out flat for decorating but it is not necessary to fasten them with thumb tacks. The designs in each panel may be separated entirely (Fig. 2) or they may show a continuous line (Fig. 3). All panels may be decorated with the cut-out designs, or, only the two opposite sides. In Fig. 3 two different ship designs are used in four panels, all panels being tinted; the "water" which is shown all around the bottom of the shade is also cut from decorated crepe paper.

Assembling the Hand-laced Shade—After the shade has been decorated as explained above and under "Pleated Shades" and is thoroughly dry, fold it into shape, and fasten the ends with wire shanks as explained previously under "Fastening Ends," the $\frac{1}{2}$ -inch folded end going underneath the opposite end.

Measure twice around the outside of the smaller or top wire frame, and cut that length strip of leather-like lacing. Cut each end of the strip in a point. Start lacing at one end of a panel by drawing the

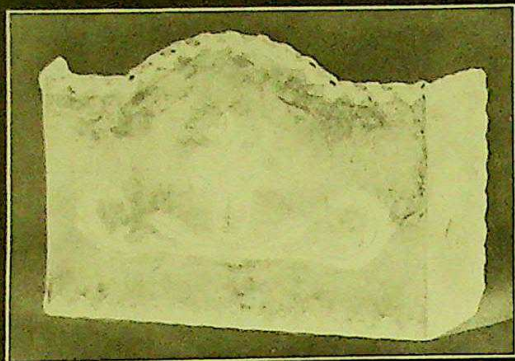


Fig. 7. Double Light Screen

lacing half way through 1 hole. Let $\frac{1}{2}$ the lacer hang loosely until the other half is laced, and in this way avoid an extremely long lacer. Place the smaller wire frame in position inside the parchment shade and just above the perforations; the inside cross wires of the frame slanting downward. Examine the leatherette lacing closely and see that the side with a line

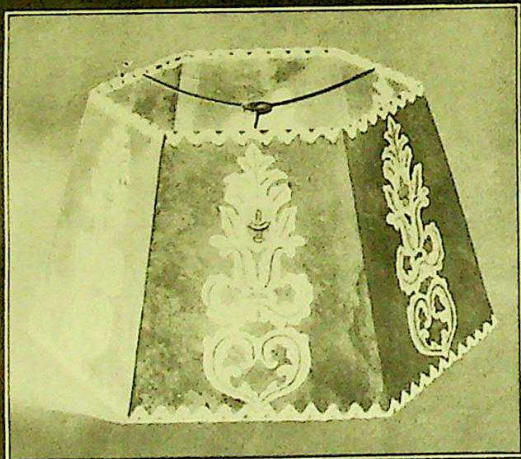


Fig. 8. Shade Used With Figs. 6 and 7

through the center is kept to the inside. Bring the lacer over the edge of the shade, over and around the wire and out through the next hole, going over and over in this way until $\frac{1}{2}$ the lacer is used. Then start in the other direction with the other half. It will be found that in this way the lacing will be in the same direction as though laced from one end to the other. When completed, slit the ends about 1 inch in and cut away $\frac{1}{2}$ the width, tie the remaining ends of the lacer together and tuck the knot under the wire.

A double lacing of the shade is very attractive and the extra material and time used are really worth while. Place the second lacer through the same holes, but lace each half in the opposite direction.

The lower edge of the shade is laced in exactly the same way as the top edge.

Ready Made Plain Shades—The shades that are already shaped and attached to wire frames (Fig. 5, Page 31) are not so convenient for decorating as those that can be decorated before they are assembled, but the same process of decorating is followed in all parchment shades.

Ready made shades are made in various sizes, bound at the top and bottom with braid. No. 354 Decorated Crepe Paper is used on Fig. 5. The background is tinted with No. 162 Golden Yellow at the top and is mottled with No. 171 Fawn Sealing Wax Paint. No. 173 Dark Brown Paint is used at the bottom. (See "Backgrounds," Page 29). A final coat of Transparent Amber is applied to both sides of the shade.

Parchment Bracket Shades or Screens

Bracket shades or screens for wall lights can be purchased all ready for decorating. The method of decorating is exactly the same as for lamp shades, but more simple crepe paper designs are used, owing to the size of the shade.

If the bracket shades are to match a lamp shade, as in Figs. 6, 7 and 8, it is often possible to cut small designs, or parts of designs, from the same packet of crepe paper, and in this way carry through the design and coloring. The tinting should, of course, be the same. The bracket edges also may be finished to match the lamp shade. They may be laced with leatherette lacing, or fancy finishing braid may be pasted along the edge.

The designs used for Figs. 6, 7 and 8 were cut from Decorated Crepe Paper No. 397 but rearranged on the shades. Very thin Black Sealing Wax Paint was used

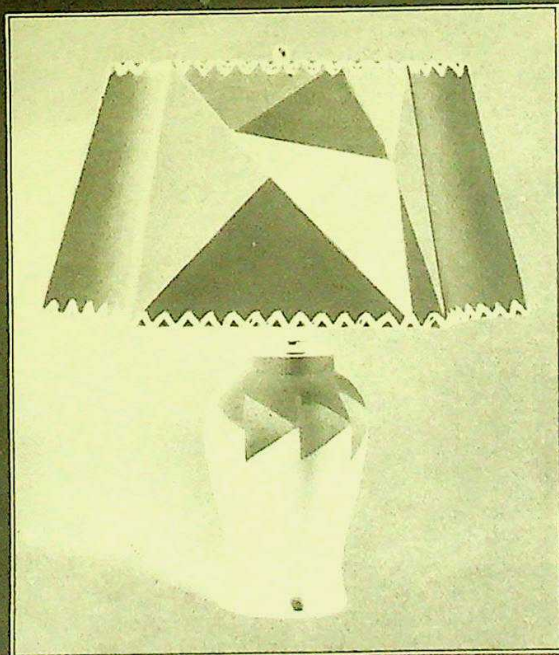


Fig. 9. Arrangements of Colors: Crepe Paper Cut in Triangles

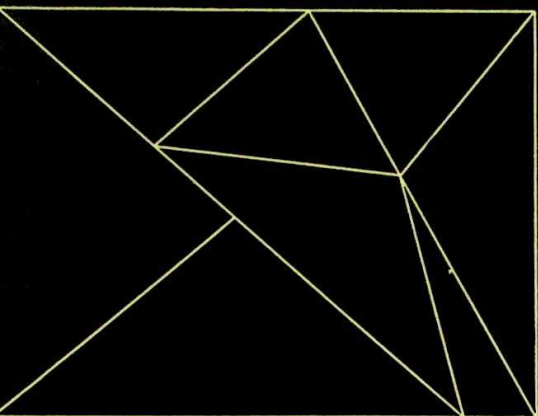


Fig. 10. Outline of Triangles for Fig. 9

for the backgrounds with a slight shading of Orange Paint (No. 162) near the designs. The designs were painted finally with Transparent Amber (not the background). The inside of each piece was tinted with orange, and the edge laced with black leatherette lacing.

Suggested Decorations For Parchment Shades

Crepe Paper Triangles (Fig. 9)—This parchment shade is decorated only on the two large panels with different colors of crepe paper cut in triangles. To make patterns for the triangles, cut a piece of plain white paper the exact size of the panel. With ruler and pencil draw straight lines on the paper forming triangles as shown in Fig. 10, or in any other size and shape. Cut the paper along the pencil lines and use these pieces as patterns for cutting out the crepe paper. Any harmonizing colors of crepe paper may be used. The colors used in Fig. 9 are No. 57 Delft Blue, No. 44 Light Rose, No. 47 Jade Green, No. 42 Nile Green, No. 81 Red, and No. 60 Primrose. Arrange the pieces first on a flat surface and remove one at a time, placing in the same position on the shade. Use Dennison's glue on the parchment to fasten the pieces in position,

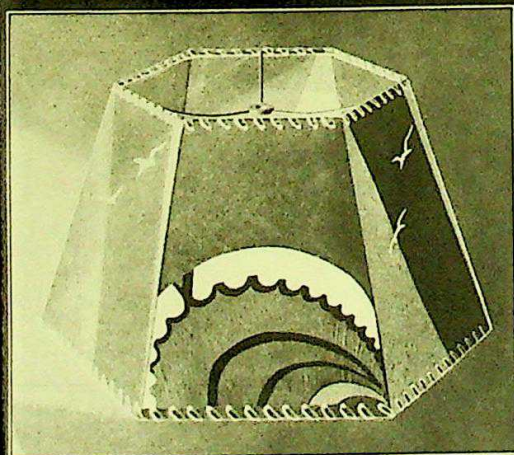


Fig. 11. Modernistic Crepe Paper Decoration

placing against the shade the side of the crepe paper that has a sheen. The shade is laced with black leatherette lacing (See Page 31, "Assembling the Hand-laced Shade"). The shade may be left without further decoration, or a coat of Transparent Amber Sealing Wax Paint (Gen. Instr. No. 15) may be brushed over the entire shade, inside and out, including the crepe paper triangles. The lamp base is of unglazed pottery. The same colors of crepe paper are used in the triangles on the base as on the shade. Measure the distance around the base and divide it into an equal number of parts, so as to decide the size in which to cut the pattern for the triangles. Glue the triangles in place and then paint the upper part of the lamp base in a bright color, the same as one of the triangles, and paint the lower part with black. The Sealing Wax Paint should be about the consistency of syrup.



Fig. 12. Godey Print Decoration

Cut-outs From Decorated Crepe Paper (Fig. 11)—Modernistic Crepe Paper No. 435 is used on every other panel of this hexagonal parchment shade. The alternate panels are divided into 3 triangles. The center triangle is not covered; one triangle is covered with bright silver paper, and the third with a bright color cut from No. 435. The birds are also cut from No. 435. Finish the entire outside with 1 coat of Transparent Amber Sealing Wax Paint, made to the consistency of cream. The shade is laced with silver leatherette. See Page 31 for complete instructions.

An Old Print (Fig. 12)—A Godey print is used in the center of each of the two large panels, and is outlined with Black Sealing Wax Paint. The floral designs are cut from Crepe Paper Napkins, No. 372. One coat of Transparent Amber Sealing Wax Paint

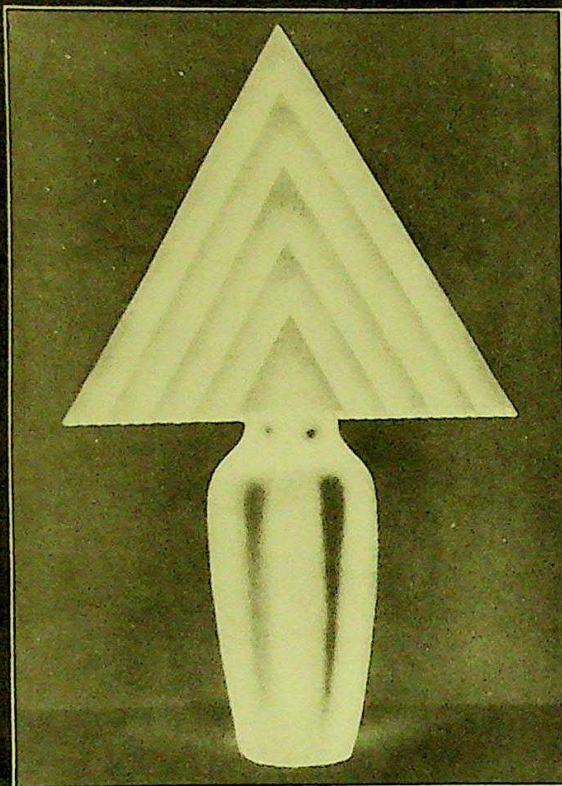


Fig. 14. Sprayed in Angles

is brushed over both the designs and the background. The inside of the shade is tinted with No. 162 Golden Yellow Paint. Two colors (yellow and pink) of $\frac{1}{8}$ -inch crepe paper rope are used in lacing the shade.

The lamp base is of unglazed pottery and is painted in blue. The design is cut from a crepe paper napkin, and painted with Transparent Amber. The lamp base is equally as attractive without the design.

Crepe Paper Cut-outs in Modernistic Shapes (Fig. 13)—This hexagonal parchment lamp shade is decorated with designs cut from crepe paper—blue, red, gold, green, and purple. Cut the designs in differ-

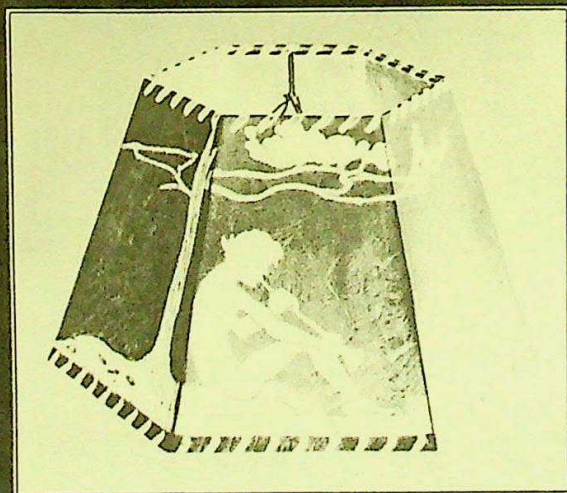


Fig. 15. Silhouettes Cut From Decorated Crepe Paper

ent angular upright shapes and different heights. There need be no particular regularity about the shapes except that the side that will be placed at the bottom edge of the shade must be straight. The colors should be well distributed. When gluing the designs to the shade, they should not overlap. Outline each piece with black India ink and give a final coat of Transparent Amber Sealing Wax Paint to the entire outside of the shade—both designs and background. Lace with brown leatherette. See Pages 28 to 32 for detailed instructions.

Spraying (Fig. 14)—This very lovely Pyramid Shade and the lamp base are sprayed with Sealing

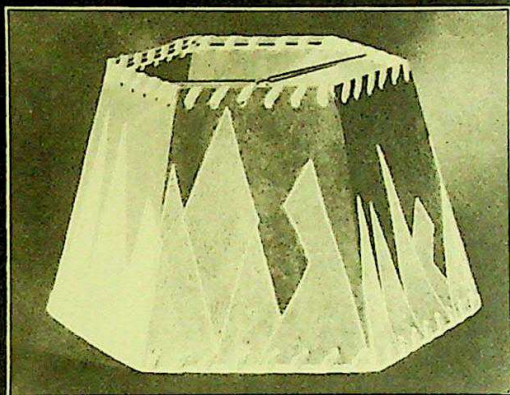


Fig. 13. Crepe Paper Decoration

Wax Paint (Gen. Instr. No. 16). Paint of any color design may be used.

To secure the triangular effect, cut a triangle out of wrapping paper making the three sides of the triangle 1 inch shorter than the sides of a panel of the shade. Paste this flat, placing one edge even with and in the center of the bottom edge of the panel. Spray a thin coating of paint over the exposed parchment. Wait a few seconds, and go over it again. Repeat until the paint is sufficiently heavy. It should be heavier at the edges of the paper. Remove the paper, as well as any paste that may remain on the parchment. Paste another paper triangle to the center of the bottom edge of the panel, cut 1 inch shorter on the three sides than the first, and spray the exposed parchment, as before. Continue with additional triangles until the whole surface is covered. Lace with leatherette.

Silhouette Designs (Fig. 15)—For this kind of decoration gummed silhouettes or designs cut from decorated crepe paper may be used. Paint an antique background (Page 29, "Backgrounds") or, if more color is preferred, use No. 162 Golden Yellow Sealing Wax Paint on inside of shade, and No. 161 Canary, No. 162 Golden Yellow and No. 181 Geranium on the outside background, shading from light to dark from the top down. Paint the entire outside (design and background) with a final thin coat of Light Transparent Amber. Use a single lacing of black leatherette. (See Page 31 for detailed instructions).

"Skyscraper" Design (Fig. 16)—This modernistic effect is obtained by cutting the various colored crepe papers into different shapes and gluing them to a pyramid shade. The cut-out pieces must not overlap.

The lamp base is also decorated with oddly shaped strips and pieces of crepe paper.

Shade Stippled With Hot Sealing Wax (Fig. 17)—Decorations of transparent sealing wax on a parchment shade produce a jewel-like effect when the lamp is lighted.

First, antique the shade to emphasize the interesting texture of the parchment (See "Backgrounds," Page 29). Orange and Black Sealing Wax Paint (Gen. Instr. No. 15) are generally used for this purpose, but you may antique the shade with a color used in the decoration. For example, Fig. 17 is decorated with

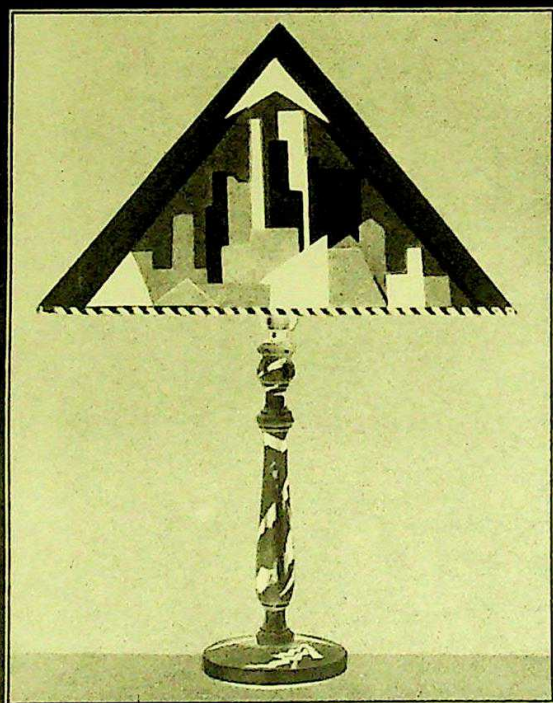


Fig. 16. Skyscraper Design Cut From Crepe Paper

No. 174 Light Transparent Amber Sealing Wax and No. 149 Transparent Light Green. As transparent waxes can not be used for antiquing, use No. 145 Verdure Green and No. 101 Black Sealing Wax Paint as described on Page 29.

Give the shade one coat of antiquing paint, and before it dries rub the shade lightly with a crepe paper napkin or a white linen cloth until all the paint is removed except that which remains in the grain of the parchment to bring out the texture.

A hand-laced shade may be laid flat on the table for antiquing and then assembled in the usual way (Page 31) before the hot wax is applied. The shade may be laced to the wire frame with a stout cord and the lacing covered with hot sealing wax or passe-partout of any suitable color. White Gummed Cloth

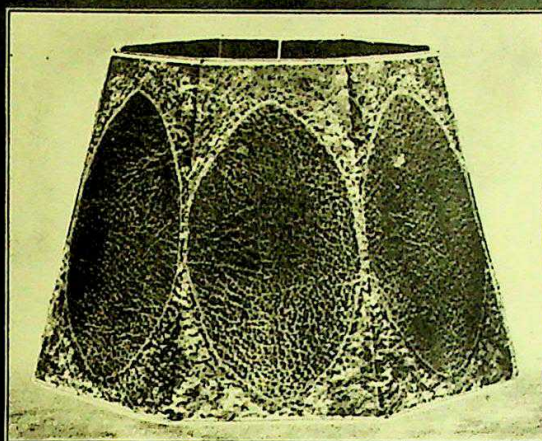


Fig. 17. Stippled With Hot Sealing Wax

Tape may be used instead of passe-partout to bind the shade to the frame, and then the binding may be painted with sealing wax paint to harmonize with the color scheme of the lamp shade. The last method is used in assembling the shade shown in Fig. 17. The binding is painted with the paint use for antiquing.

Mark lightly with a lead pencil the outline of the space at the top and bottom of the shade which you are going to cover with wax. Stipple the amber wax freely within the outline and down the sides of the shade marked by the upright wires of the frame. (See "The Stipple," Part 3.) On top of the amber wax, stipple the green wax here and there. Let the hot green wax drip occasionally to form jewel-like drops, especially down the sides of the shade.

Paint the inside of the shade and the outside around the decoration with a coat of Transparent Amber Sealing Wax Paint.

Scissor Painting and Hot Sealing Wax Decoration (Fig. 18)—See Fig. 17 for the method of antiquing and assembling the shade. Use No. 183 Ruby Sealing Wax Paint darkened with No. 101 Black for antiquing, and cover the cloth tape binding with the ruby paint.

From No. 398 Decorated Crepe Paper cut out the parts of the design which are to be used on the shade

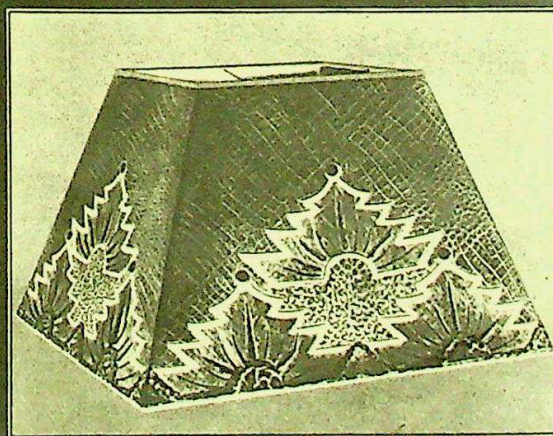


Fig. 18. Scissor Painted Design Outlined in Hot Wax

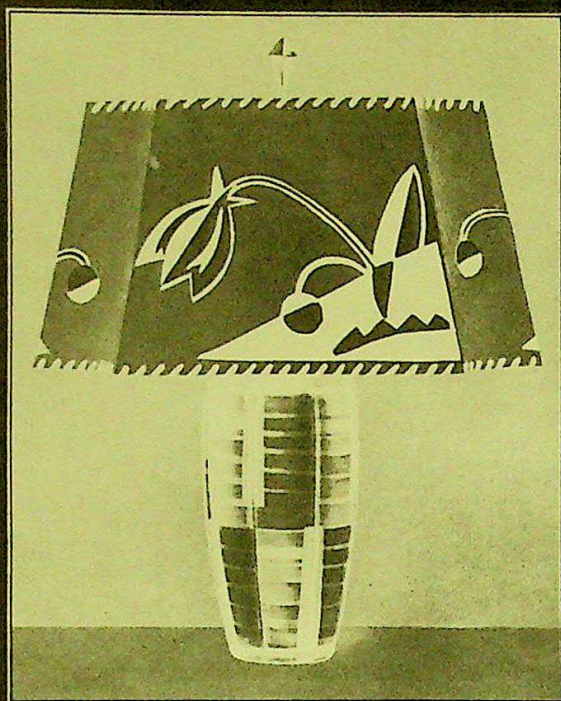


Fig. 19. Conventional Design Cut From Silver and Black Paper

(Page 29). Glue the cut-outs in place first; then, when the shade is assembled, paint the entire surface with Transparent Amber Sealing Wax Paint.

Outline the edges of the cut-outs with No. 173 Transparent Red (See "Pointed Wax Outlining," Part 3), except along the bottom of the shade where the outlining is done with No. 174 Light Transparent Amber. Cover the lines on the crepe paper cut-outs with amber wax, as shown, and decorate the tip of each leaf-like cut-out with two or three drops of amber in the form of a jewel.

On each panel cover the space between the base of the upper and the sides of the lower cut-outs with hot amber wax touched here and there with red. Hold over the flame to make smooth. Finish the shade by giving it a coat of Transparent Amber Sealing Wax Paint on the inside.

Conventional Lily (Fig. 19)—For the lily use Pattern No. 14, Page 48, (Gen. Instr. No. 2), and cut from No. 12 Black Crepe Paper. Cut another half of the pattern from silver paper and cut out the center design. Glue this design at the center of the right half, and the larger piece of silver paper over the left half of the black lily.

Designs of this kind are often made from transfer patterns, such as are used for fancy work. The remainder of the designs may easily be copied from the illustration, using silver paper and black crepe paper throughout. Finish the shade with a coat of Transparent Amber Sealing Wax Paint (Gen. Instr. No. 15), going over the inside of the shade, and both the design and background on the outside. Silver leatherette lacing makes an attractive finish.

Linen Shades

Materials Required

Wire Frame.
Decorated Crepe Paper.
White Silk Seam Binding.
Handkerchief Linen.
Transparent Amber and Colored Sealing Wax Paints (Gen. Instr. No. 15).
Cotton Thread, Pins, and White Paste.

Lamp Shades made of white handkerchief linen, and decorated with scissor painting are always in favor. (Figs. 20 and 21). Any size or shape of wire frame may be used and any design and color for decoration. The wire frame must be a substantial one so that the stretching of the linen over it will not pull it out of shape.

Wrapping Wires—First wrap all frame wires with white silk seam binding. Cut the seam binding in 1-yard strips, as longer strips are awkward to handle. Paste the end of a strip around a wire; hold the binding firmly against the wire with one hand so that it will not loosen, and wrap tightly overlapping about $\frac{1}{2}$ the width of the binding in the wrapping. Fasten the next strip over the end of the first using a little paste, and continue. Where wires cross, go over and around both sides of the joinings, so as to cover all parts of the wires.

Covering the Frame—Place the linen so that it will cover as many panels as possible without cutting. Start by pinning a selvage edge of the linen along an upright wire. Pin securely along the full length of the bound wire, placing pins about 1 inch apart to hold smoothly. Cover as many full panels as the linen will reach by

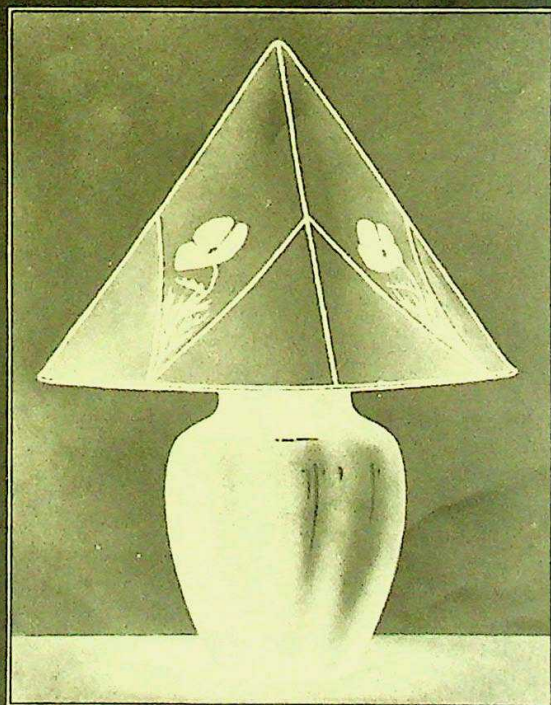


Fig. 20. Pyramid Linen Lamp Shade

stretching it from the starting wire. Pin the linen to each wire as it is covered. There must be no wrinkles and the linen must be drawn as tight as a drum. If wrinkles should appear, unpin where necessary, and stretch until the wrinkles are removed. It will be found better to stretch the linen *with the grain* rather than across it.

With fine white cotton thread overcast the linen to the covering of the wire, removing the pins gradually. Sew closely and securely along the full length of the wire, catching the binding on top of the wire only. After the linen has been pinned and sewed to all upright wires that have been fully covered, cut it to within $\frac{1}{4}$ inch of the last wire covered, and paste the $\frac{1}{4}$ -inch edge smoothly around and under the wire. Cover the other panels in the same way, pinning the selvage or lengthwise of the goods along the last upright wire covered. When overlapping the end along an upright wire, after it has been pinned and sewed to the covered wire, trim the end that is on top very close and then paste it down. Pin and sew the linen along horizontal wires; trim the edges to within $\frac{1}{4}$ inch and paste them securely and smoothly around and under the wires. Cut the edge in slightly to fit neatly around the cross wires.

If there is an abundance of linen, all panels may be covered before cutting. But to use the material in the most economical way, it may be necessary to cut after the first, second or third panel, depending upon the size of the material available.

Crepe Paper Design—Select and cut out the crepe paper design to be used, taking into consideration the size and shape of the panels.

Background—Decide upon colors for the background that will harmonize with the design, and prepare the Sealing Wax Paint. (Gen. Instr. No. 15). (See color combination suggestions, Page 29).

One panel must be completed at a time. Use a No. 18 brush and first brush a panel with a coat of clear alcohol. Before it dries, brush in the paint vigorously, first one side and then the other. Use only a little paint on the brush at a time and brush frequently between times with clear alcohol or with an almost dry brush, until when the linen is held to the light it is clear, not muggy. Do not pass on to the next panel until this effect is obtained. It will take a little time to secure the desired transparency but continue to brush vigorously with very little paint or clear alcohol, first on one side of the shade and then on the other until it comes clear. Paint all panels in this way, and allow to dry thoroughly.

Applying Cut-out Design—When the linen is thoroughly dry, place the decorated crepe paper designs that have been neatly cut out, on the shade, trying them in different positions until an attractive arrangement is found. Then pin them in position by pushing the pin points only, once through the linen. When the designs have been pinned in place on all the

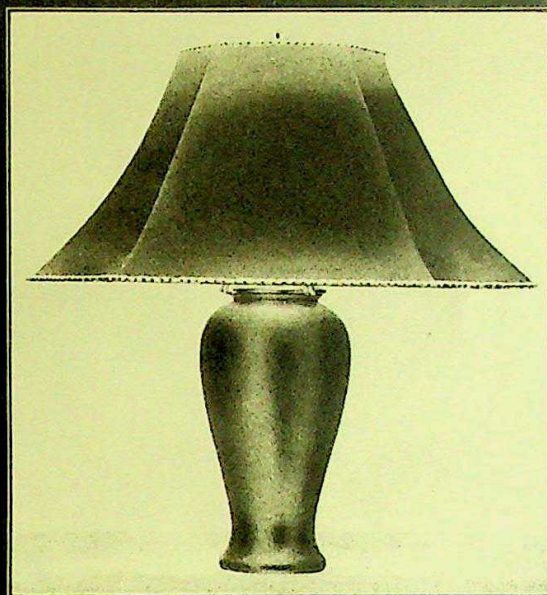


Fig. 21. Painted Colonial Linen Shade

panels, the next step will be to paste them in place. First remove a few pins, turn back on a piece of tissue paper a small section of the crepe design, and brush the wrong side of the crepe paper with paste *along the grain* (not across it). Then press the pasted section back in place, using a piece of tissue paper rather than the bare hand. There must be no wrinkles in the crepe paper. Remove a few more pins, turn back the next part of the design and continue as above until all designs are pasted and pressed down smoothly on all the panels. Be particular to paste all edges securely.

Final Coat of Transparent Amber—Allow the design to dry out thoroughly and then apply a coat of thin Transparent Amber Sealing Wax Paint to both the design and the linen, first on one side of the shade, and then on the other. Use up and down strokes in painting.

Retouching—When the final coat of Transparent Amber Paint has thoroughly dried, the design may be brightened with Sealing Wax Paint, using a small camel's hair brush, and colors that correspond with those in the design. It will not be necessary to retouch all colors as will be clearly evident—white and very light shades will be improved by a little added color. Apply the paint lightly so that it will not stand out conspicuously.

Finishing Braid—A narrow finishing braid may be pasted over the top and bottom wires if desired, although this is not necessary.

Pyramid Shade (Fig. 20)—Refer to previous detailed instructions for linen shades. After covering the frame, mark off the angles as shown with pencil, on the outside of the shade. Use No. 190 Red Bronze Sealing Wax Paint in the large angles and No. 195

Green Bronze in the smaller ones. Apply the paint in the different sections to within $\frac{1}{4}$ inch of the edge of the angle, as the liquid will spread. When the paint is thoroughly dry apply the crepe paper designs cut from Decorated Crepe Paper No. 303. For trimming the edges of the angles and the vertical and horizontal wires heat the end of a stick of No. 197 Copper Bronze Sealing Wax, and shape it like a pencil point. Heat again until very soft and outline the edges with the soft wax, reheating as often as necessary.

The lamp base is painted with the same colors as used in the shade. (See Part 3, "Painting, Plain and Enamel Effect").

This shade is also very attractive when decorated with a conventional flower something the shape of the flower in Fig. 19, Page 36, instead of with a natural flower as used in Fig. 20. The colors used in the background must, of course, harmonize with the color of the flower.

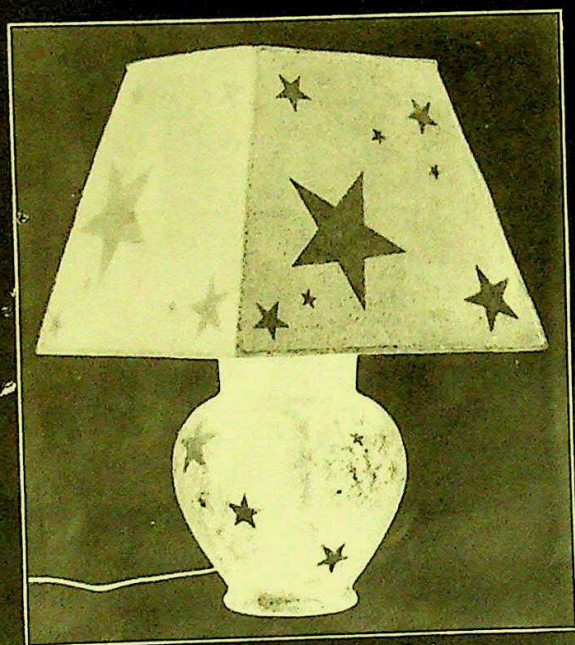


Fig. 22. Crystalline Linen Shade

Painted Colonial Linen Shade (Fig. 21)—Refer to previous detailed instructions for linen shades. No crepe paper design being used on this shade it is rather highly colored, one color blending in with the next. No. 195 Green Bronze Sealing Wax Paint is used at the top, No. 163 Orange next, and the Green Bronze again at the bottom. The border at the top and bottom of the shade is made by heating the end of a stick of Green Bronze Wax over an alcohol flame and dropping the wax on in a continuous line, returning the stick to the flame as often as necessary.

The lamp base is painted with the same colors used in the shade.

Crystalline or Beadline Finish—For those who may like this finish, an attractive way to use these tiny crystals on a linen lamp shade is to cover only certain

flowers in a design with them, or to cover the design only, and not the background. The crystalline finish may, of course, be used over the entire shade—covering both the design and background, but a more sparing use of the crystals is often preferred.

After the background of the lamp shade has been painted or tinted, the cut-out design and the last coat of Transparent Amber Paint has been applied, put the lamp shade aside to dry for at least two hours, as explained previously. Then brush one section at a time with another coat of Transparent Amber Paint, of the consistency of syrup. Make sure that the surface is evenly covered, and work rapidly so that the paint will not dry before the crystalline is applied. Immediately sprinkle the crystalline generously over the painted section. It is convenient to sprinkle the crystals from a salt shaker with large holes, or a small perforated pasteboard box. Any of the beads that do not adhere to the painted surface may be gathered up and used again. After all selected parts are covered, do not disturb the lamp shade for about 12 hours, or until thoroughly dry.

Crystalline Lamp Shade (Fig. 22)—See previous detailed instructions for making a linen lamp shade and preceding paragraphs on "Crystalline or Beadline Finish." The background is sprayed (Gen. Instr. No. 16) with No. 194 Blue Bronze, No. 161 Canary, and No. 137 Cerise Sealing Wax Paints. More cerise than blue and canary is used, so that the cerise dominates. Gummed Silver Stars in assorted sizes are affixed on the shade instead of a cut-out design, one of the largest sized stars with several smaller ones being used on each panel. The entire background, as well as the stars, is covered with the Transparent Amber Paint and the crystalline.

The base of the lamp is sprayed with the three colors of paint used on the lamp shade, the gummed stars affixed, the whole surface painted with Transparent Amber Sealing Wax Paint, and the crystalline attached, as explained for the lamp shade.

Paper Shades

Very lovely lamp shades can be made with wrapping paper and crepe paper over wire frames. They are not, of course, as durable as the parchment or linen shades, but neither are they so expensive. And since they are not difficult to make, they can be used for special occasions when the rooms are to be decorated for a party or holiday. They are ideal, too, for the modest summer home. Made in colors to match the summer curtains and draperies, they provide a delightful change in a room. *Paper shades are suitable only for electric lamps. They should not be used on any other kind.* The shape of the wire frame will largely govern the style of the shade to be made. The variety of designs in decorated crepe paper as well as the extensive range of colors in the plain crepes make it possible to match any color in a room and to obtain

almost any color effect. The lamp shade may be made entirely of plain crepe paper, or entirely of decorated crepe paper (Fig. 23), or of a combination of the two (Fig. 25). The paper may be pleated, gathered, or put on plain. Shades may also be made of white wrapping paper, pleated, and decorated with painted designs. (Fig. 26, Page 40).

Pleated Crepe Paper Shade

Materials Required (Fig. 23)

Decorated Crepe Paper.
Plain Heavy Wrapping Paper.
Wire Frame.
Cord and Tassel.
Paste.

Cut a strip of wrapping paper as wide as the distance between the two circular wires, plus 2 inches, and three times as long as the distance around the lower wire, plus $\frac{1}{2}$ inch.

Mark off the top and bottom edges of the wrapping paper into $1\frac{1}{2}$ -inch spaces for $\frac{3}{4}$ -inch pleats, and starting at one end lay and crease the pleats in place.

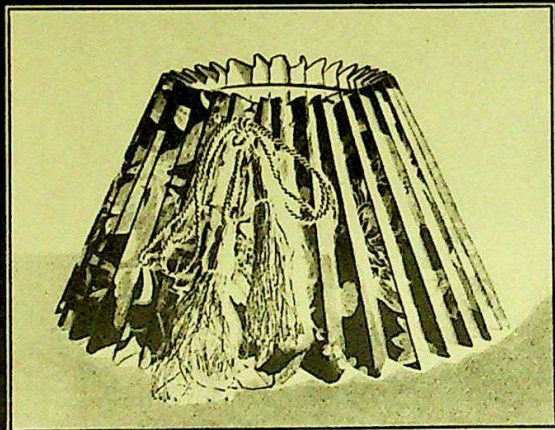


Fig. 23. Pleated Crepe Paper Shade

Cut a strip of decorated crepe paper the same size as the wrapping paper, paste one end over the end of the wrapping paper, and fold in the pleats fitting them over the pleated wrapping paper (Fig. 24). Fasten neatly with paste against the end of the wrapping paper, and also here and there at the top and bottom of the strip.

Cut the top and bottom pleated edges pointed or rounding, as preferred, by cutting an end pleat first and measuring it against the succeeding ones.

Perforate each pleat in the center about $1\frac{1}{2}$ inches from the top. Paste the two ends together flat, one evenly under the other, so the joining will not show, and lace the cord through the perforations; attach tassels and tie cord in a bow.

Instead of pleating the wrapping paper first, some prefer to paste the two papers together first and then press in the pleats. Although this way may take a little longer, the result is practically the same.

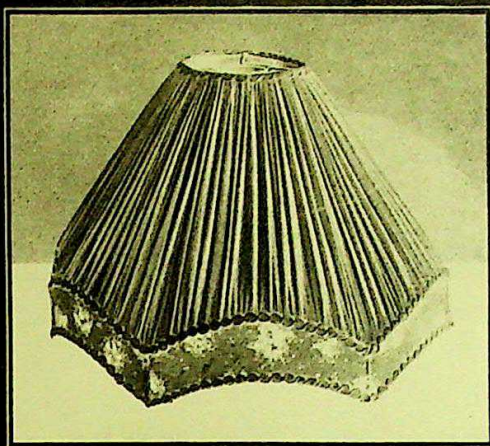


Fig. 25. Gathered Crepe Paper Shade

Gathered Crepe Paper Shade

Materials Required (Fig. 25)

Wire Frame.
1 packet Decorated Crepe Paper.
1 packet Plain Crepe Paper to match.
Paste.

Fig. 25 is made of a combination of plain yellow and a decorated crepe paper with a yellow background. The wire frame was purchased at the 5 and 10c store.

Wrapping Frame Wires—Cut across the grain strips of the plain crepe paper, $\frac{3}{4}$ inch wide by 1 yard long, and wrap all frame wires (Gen. Instr. 10b). Use a little paste to hold the ends of the strips in place.

Lining—Measure the distance between the upper frame wire and the nearer lower one, add 1 inch, and cut across the grain a generous strip of the plain crepe paper. Stretch the strip to its fullest length. Two persons can stretch a strip of this width better than one. Let each person hold an end very firmly with both hands. Begin by stretching the paper gently and gradually stepping farther away. Continue to stretch the paper gently, so as not to tear it, until all the crinkle is out. Cut the strip into pieces slightly larger than the panels and cover one panel at a time, just as smoothly as possible, by pasting the strip to the wrapped wires, the grain of the paper running up and down. Cut the crepe paper around the four sides, leaving a $\frac{1}{4}$ -inch margin, and paste this margin neatly around the wires. Cover each alternate panel first. It will then be neces-

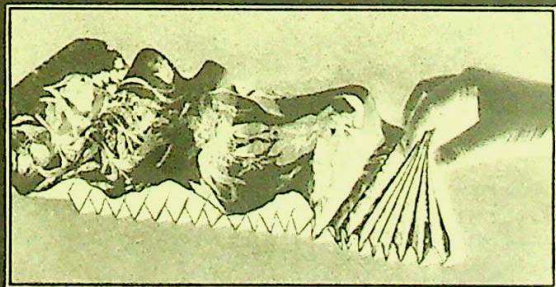


Fig. 24. Pleating the Crepe Paper

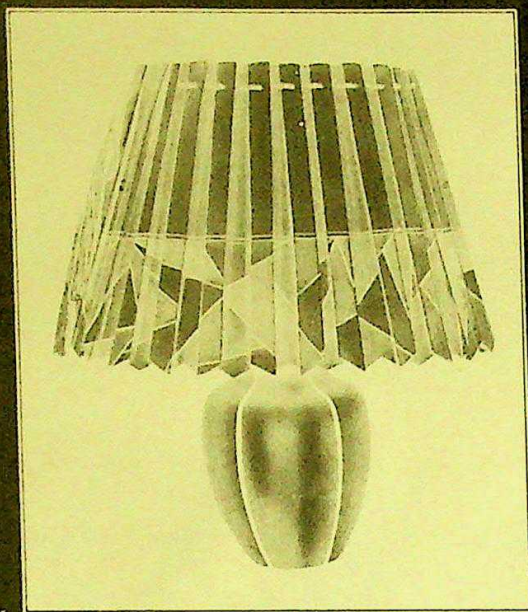


Fig. 26. Shade Made of White Wrapping Paper

sary to paste the side edges of the remaining unfilled panels flat over the edges of those adjoining since it will not be possible to wrap the edge around the wire.

Gathering—For the outside covering measure the distance between the upper frame wire and the nearer lower one, add 1 inch, and cut *across the grain* a strip of plain crepe paper the measured width and four times as long as the distance around the widest part of the frame. Stretch the strip only enough to take out the first thickness. Now paste one end of the strip against a lengthwise wire. Then brush paste generously along the top and bottom wires of one panel and gather the strip closely along, both ends at a time. The top will be gathered closer as the wire is shorter, but gathers at the lower wire must also be full and evenly distributed to be attractive. Cover the next panel in the same way, completing one panel at a time. Crease the end of the strip and turn it under and paste neatly in place so the joining will not show. If you should find that you have cut too short a strip, paste another length to it and hide the joining among the gathers. Trim off the top and bottom edges.

Border—Measure the distance around the lower edge, and cut in 1 piece, *across the grain* a generous strip of decorated crepe paper wide enough to cover

the border space and the desired length. The grain of the paper must run up and down. Paste the border on neatly, stretching it only slightly. Wrap the lower edge around the wire, place the upper edge flat against the covered wire, and paste the strip against each upright wire it covers.

Finishing Braid—Make a generous strip of finishing braid (Gen. Instr. No. 12) and paste it neatly around the top of the shade and above and below the border. If preferred, silk or gold finishing braid may be used instead of the crepe paper braid. It may either be sewed or glued in place.

Frames with only one lower circular wire may be made without the border, using either plain or decorated crepe paper for the outside. A lining of plain crepe paper and an outside of decorated, makes an attractive shade. Instead of gathering the paper to the outside, it may be laid in pleats.

Pleated Wrapping Paper Shade

Materials Required (Fig. 26)

Wire Frame (any shape desired).

Heavy White Wrapping Paper.

Sealing Wax Paint in bright colors, such as No. 126 Royal Purple, No. 137 Cerise, No. 142 Jade Green, or any harmonious combination of colors desired. (Gen. Instr. No. 15).

Cord and Tassel.

Paste.

Measure the distance between the upper and lower wire, and the distance around the lower wire, and cut the white wrapping paper 2 inches wider and three times as long. Outline the triangles in pencil, by first drawing a double line the full length of the paper about $\frac{1}{4}$ up from the bottom. The triangles may be drawn in any size and shape from the bottom edge up to the double horizontal line.

Apply the background the same as on a parchment shade. (Page 29). Use a small camel's hair brush to paint the triangles. In Fig. 26 the background is done in No. 161 Canary and the colors listed above are used for the triangles. When the paint has dried go over the pencil lines with pen and black ink. The shade may be pleated as explained under Fig. 24, or it may be box pleated as in Fig. 26. Perforate the pleats about $1\frac{1}{2}$ inches down, for the cord. After the shade has been pleated, point the bottom edge, as explained for the Pleated Paper Shade, Fig. 23, Page 39. Join the ends with brass staples, or with paste.